

JULY 7, 1951

MOTION PICTURE HERALD

FIELD DAY FOR LAWYERS

**CHICAGO INDUSTRY
DASHES TO COURT
IN WHOLESALE LOTS**

THE BOX OFFICE CHAMPIONS

REVIEWS (In Product Digest): ALICE IN WONDERLAND, HERE COMES THE GROOM,
RICH YOUNG AND PRETTY, THREE STEPS NORTH, IRON MAN, HURRICANE ISLANDS

Better Theatres
for JULY

**Front and Lobby Modernization
Easy Lens Speed Measurement
Fast Drive-In Snack Service**

Entered as second-class matter, January 31, 1936, at the Post Office at New York, N. Y., under the act of March 3, 1927. Published weekly by Dauphy Publishing Co., Inc., at 1219 Third Avenue, Radio City Station, New York 17, N. Y. Subscription price: \$3.00 a year in the U.S.A. and possessions, \$3.50 a year Foreign. Single copy 25 cents. All contents copyright 1951 by Dauphy Publishing Company.

In Two Sections

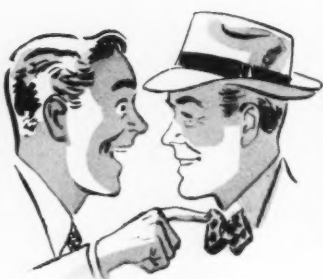
Section One

THE PUBLIC TALKS

and the inspiration behind the
up-beat at box-offices is **M-G-M!**



"I saw 'GREAT
CARUSO'* three
times!"



"Want laughs and
action? See 'GO
FOR BROKE!'"



"Will you join
our party at
'SHOW BOAT'*?"



"There's a lovely
new star in
'TERESA'."

*Asterisk denotes Technicolor



"I hear 'LAW
AND THE LADY'
is excellent."



"Get a load of
that 'STRICTLY
DISHONORABLE'."



"Let's watch for
'RICH, YOUNG
AND PRETTY*'"



"'PEOPLE AGAINST
O'HARA' is
coming soon."

THE TRADE TALKS

and "Best offerings, M-G-M"
said Allied Theatre Owners of
New Jersey at their meeting,
reported in Film Daily, June 14th

SHORT TIP: "Bargain Madness" Pete Smith howl is timely travesty that will convulse your folks. Book it fast!

CINCINNATI

CLEVELAND

BALTIMORE

PHILADELPHIA

ATLANTIC CITY

INDIANAPOLIS

LOUISVILLE

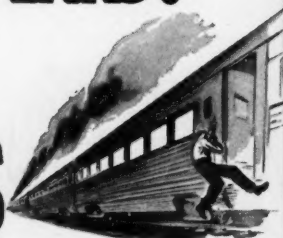
SPRINGFIELD, O.

Exactly as predicted by the Exhibitors who saw it!

Exactly as predicted by the Trade Papers!

**THE BIGGEST
ALFRED HITCHCOCK
HIT IN YEARS!**

Strangers on a Train



and Now in New York

THE PICTURE SELECTED
FOR THE BIG BROADWAY EVENT—
GALA OPENING OF THE

Warner Theatre

STARRING

FARLEY

GRANGER

RUTH

ROMAN

ROBERT

WALKER

WITH LEO G. CARROLL

Screen Play by

Raymond Chandler

and Czenzi Ormonde



CAPTAIN HORATIO HORNBLOWER

COLOR BY TECHNICOLOR



Lights Up

Soon!

LOOK FORWARD!
GO FORWARD!
WITH
WARNER BROS.



GOLIATH

IS ON
HIS WAY
TO YOUR
TOWN

IN
PERSON

SEE PAGES 14-15

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 184, No. 1



July 7, 1951

SIMPP and Television

SURPRISING is the word for the resolution passed last week in Hollywood by the board of the Society of Independent Motion Picture Producers urging that the Federal Communications Commission "speedily license worthy systems of subscription television." This means leading independent film producers want the Government to authorize commercial operations of Phonevision, Subscriber-Vision, Telemeter or similar methods by which the public would see, for a price, programs in their homes instead of going out to theatres.

It must be assumed that the SIMPP members believe there are good reasons for the proposal, because they not only took a public stand in opposition to the general motion picture industry position but also they have instructed their president, Gov. Ellis Arnall, to call on officials of the FCC and urge swift approval of subscriber-fee television.

In view of the fact that the reasons motivating the action of the SIMPP have not yet been made public beyond the platitudinous assertion that "the motion picture market should ever be expanded, without artificial limitation or restriction," wonder must be expressed whether the SIMPP board has adequately studied the whole subject.

According to the prevailing film industry opinion, FCC authorization of subscriber-fee television under the form of Phonevision or a similar system would be a grave threat to theatre business. It borders on the fantastic that an important segment of the industry that lives on rentals paid by theatres should advocate a form of industrial hara-kiri.

EXHIBITORS may take comfort in this odd situation in the thought that despite the SIMPP resolution and the pleadings of Gov. Arnall and Phonevision's Commander Eugene F. MacDonald, the FCC may not ever authorize subscriber-fee television. The precedent in the FCC denial years ago of proposals for subscriber-fee radio (free of commercial announcements) would seem a bar. There are far fewer television than radio channels available so it is difficult to believe that the FCC will incur potential Congressional and public wrath by vitiating the tradition of "free radio" and "free television" within the home.

The proposal of the SIMPP backing subscription television is reminiscent of a circus performer trying to ride two horses—in this case theatres and home television. In addition to the usual problem in such cases, that the horses may start going in diverse directions, is the fact that in this instance one horse, subscriber-fee television, is a very young colt that may do no running at all.

The highly publicized Chicago Phonevision test, with selected families who were under no binding compulsion to pay any fees, proved little. It is still to be demonstrated that the American public regularly will pay for programs within their own homes. Unanswered is the problem of collecting the bills—a staggering task on any national or regional basis. Thus far, the Telephone Company has had a policy of refusing to undertake such services as billing for any specialized private

enterprise. Another important factor is that the home audience is quite uncontrolled. There is no way of knowing how many "admissions" are covered by a single payment or how many persons are enjoying unauthorized reception.

Moreover, have SIMPP members pondered subscription television, even in its rosiest terms? Assuming that the FCC grants subscription television and millions of Americans install the gadgets, how could a producer risk releasing a new feature over television? In such circumstances he might have only one chance, or a few at the most, to recoup his investment. In theatres he has a possibility of 10,000 or more bookings, spread over many months to permit a build up of interest by advertising, exploitation and "word-of-mouth." The length and nature of the story development of feature films also make them much less suitable for exhibition in homes than in theatres. Other limiting factors are distractions in the home and the small size of the home television screen.

Finally it is to be hoped that the SIMPP is under no illusions that it may simultaneously serve, with the same product, two masters—theatres and television. While there is a growing market for films for television, there are no conclusive signs that there is or ever will be a real, permanent market on television for features made for theatrical release.

If some in Hollywood have any doubts about the future of exhibition, they might consider abandoning the making of "A" features. No system of subscription television can be counted on to come along and "rescue" them with returns equal to those now obtained from theatres. Any attempt to foster subscription television runs the risk of seriously harming theatres and thereby destroying independent film production as it is now constituted.

The production of quality motion pictures always was hazardous; general acceptance of subscriber-fee television would make the odds for financial success greater than those of a roulette wheel. The inevitable result would be bankruptcy for many independent producers and for many theatres.

■ ■ ■

Drive-In Survey

LAST week the HERALD published the results of a comprehensive survey of drive-in theatre operations. Hundreds of operators throughout the United States contributed their opinions on operating practices and policies. Confirmation is given, if more were needed, of the growing role of the drive-in theatres not alone in terms of serving patrons with film fare and refreshments but in industry trade practices. The day when all drive-ins were content with last run or reissues is gone. Many are competing for early runs and demonstrating a high grossing potential. Of even greater importance is the general realization of the impact of drive-in theatre admission customs on the whole trade, now and for the future. The overwhelming majority of drive-in theatre operators are opposed to the per car admission charge. However, almost all of them believe that the free admission of children has done much to stimulate attendance. There is general agreement that the drive-in theatres are doing much to further the movie-going habit, among the young and others who are not now frequent patrons of regular theatres.

Letters to the Herald

Drive-In Problems

TO THE EDITOR:

Our company does not operate drive-in theatres. We have a small circuit of 19 brick and mortar theatres in Seattle and Tacoma, Wash., and in Portland, Ore.

It so happens that in our part of the country drive-in theatres only have about six months of operation out of the year, inasmuch as we have a great deal of fog and rain during the fall and winter season. But during the spring and summer, when these outdoor theatres do operate, they are real stiff competition.

Most of the drive-ins offer free children's admission, free pony rides for the children, and in some instances a flat admission fee for a carload of adults and children. This offer or free admissions is, I think, the beginning of a very unhealthy situation in the theatre business. If open-air theatres continue to offer free admission, some brick and mortar theatres will start doing the same thing. This will spread and sooner or later, it will become a regular policy. This, I feel, will not only hurt the exhibition end of the business, but naturally will hurt the distributor, because most film today is sold on a percentage arrangement.

Clearance Serious Matter

Since outdoor theatres have become so popular, the owners have started to demand earlier runs, which means further trouble for downtown houses. Today, about all a downtown exhibitor with his high overhead has to buy is a clearance, and when this clearance is cut too closely, it will be necessary for many of the big downtown houses to close. This will reflect tremendously in the over-all rentals throughout the United States now enjoyed by the distributor. In the larger cities, in addition to the regular help the drive-in operator has to contend with, the downtown houses have regular employees from the electrical union, engineers, stage hands, and maintenance men at top salaries.

Big downtown brick and mortar theatres are saddled with high war-time overheads, plus the lack of parking facilities, thus making it more necessary than ever for this type theatre to have adequate first run clearance.

The motion picture industry is, and has been for many, many years, one of the nation's largest and most important industries. Lately it seems, we are fighting among ourselves. In the face of present reduction in

theatre attendance, caused by the new home entertainment television, we should, as an industry, iron out our own troubles to a point where it isn't necessary for the Government of our courts to step in and dictate policies.—WILL J. CONNER, *Executive Vice-President, John Hamrick Theatres, Inc., Seattle, Wash.*

Salute to Leo

TO THE EDITOR:

With its constant flow of splendid product I believe MGM has been the largest contributing force in minimizing the closing of theatres during these trying times of motion picture exhibition.

I trust you will find my expressions of enough interest to have them appear in some future edition of your great trade magazine, *MOTION PICTURE HERALD*.

In 1950 I called Metro a company with "guts." That year during the dog days of summer Leo delivered four money pictures and helped pull many exhibitors right out of the fire.

This was no mere accident. Now again during the current summer of 1951 and with the chips again down Leo comes to the rescue with more cash-tingling box-office pictures.

A great big chunk of red beef steak for deserving Leo who stands as a solid symbol for the truly "Friendly Company with Guts." My salute to you, Leo, and may you continue to roar on with pride.—N. DEL ROSSO, *Cameo Theatre, Watertown, Conn.*

Synchronized

TO THE EDITOR:

There can only be very few more films to come to us from the USA like "Lady in Ermine" that have been produced by our former German film manager, the late Ernst Lubitsch. And for every Lubitsch film we must be grateful for the creative power and felicity of ideas that characterized this man now gone from us.

Fortunately, 20th Century-Fox has now succeeded in so far eliminating one flaw in otherwise valuable American films with English songs so that their success like that of "Lady in Ermine" can be assured in all German-speaking countries.

For the first time, 20th Century-Fox had undertaken to bring a German synchronization of all the song hits sung by Betty Grable or any other members of the cast in this film. The result was that when the picture

started its run at the Apollo theatre in Dusseldorf, the audience found, to their surprise and delight, that by skillful synchronization the songs now sung in German were a perfect reproduction from the original, more so in fact than the spoken words in other synchronized films.

I saw this picture some time ago in a foreign country and went to see it again in the English version at the preview at Dusseldorf. At this preview I heard critical remarks made by cinema owners voicing their misgivings: "All this singing again in English. The audience simply won't have it."

Experience has shown that songs sung in English in synchronized films are such bad business that most cinema proprietors are reluctant to risk buying a musical comedy sung in English. However, this difficulty has now been bridged over. And the same recipe can be used for all English-sung parts of American and British films. So, cheers for 20th Century-Fox for their courage in risking the extra expense! and cheers for the excellent vocal cast of German-speaking and German-singing artists.—FRITZ GE-
NANDT, *Apollo Theatre, Dusseldorf, Germany.*

Keep 'Em Simple

TO THE EDITOR:

My one big "beef" against Hollywood and its picture-making bosses is this . . . seems that every big shot in the movie-making business thinks that just because he or she likes a story, an idea, or a star, that the rest of the world has to just love them or it, too. They keep forgetting that it does not take a highly involved, heavily costumed, message-carrying picture to please the masses. Why, oh, why, can't they look back on past records for examples . . . from where I have been sitting for 26 years in this business, I have come to know that simple, down-to-earth entertainment in movies is all the public cares about. Movies have got to entertain first, educate, inform, enlighten and arouse in this order. If I were a producer, I'd try this for a change.—E. G. STAFFORD, *Miami Drive-In, Miami, Florida.*

New Faces

TO THE EDITOR:

I wish producers would put more new faces in minor parts in all pictures and in that way test their popularity with the public.—Blowing Rock, *North Carolina, Exhibitor.*

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► RCA now reports that it has received close to 200 orders for theatre television units. If the present rate of orders continues, RCA should end the year with requests for some 400 large-screen projectors on hand. Barring a deterioration of the war situation and a subsequent tightening of the supply situation, RCA is confident that it can build these units, but installation is likely to take a good year. This would mean that it will be 1953 or later before a 400-theatre network becomes a reality.

► Public relations minded groups in other cities may well follow the New York Organization of the Motion Picture which scored a hit last week with its release to newspapers on the number of new theatres and drive-ins in the area. The total of 31 new theatres and 38 drive-ins, at a total investment of \$17,000,000, more than balanced closings. Newspapers, fond of running derogatory stories about the industry fading, were surprised.

► Only the outcome of Korean "peace talks" makes problematical the amount of further tinkering the National Production Authority is likely to be doing with the restrictions it already has imposed on motion picture theatres. When and if the defense production program goes into high gear next autumn materials and manpower will be directed away from civilian use for both

practical and psychological motives. And the NPA has found the motion picture industry peculiarly insensitive. It classed theatres with night clubs, bowling alleys, backyard swimming pools and got no more than academic protest. Hamstringing the industry's sorely needed modernization program with an arbitrary limitation of \$5,000 for any kind of construction, it went on to include the cost of equipment itself when it involved the slightest alteration to the building. In response to pleas from the equipment branch for succor, it sympathetically placed most kinds of equipment in an "unrestricted" classification, then added a new limitation of \$2,000 on the cost of installing them. Now there are intimations in Washington of new juggling of "personal property" and "fixture" interpretations to effect further restriction.

► Exhibitors participating in the theatre television showings of the third closed circuit fight next Wednesday will be watching for signs of the spreading of public reaction against the practice. Such reaction has appeared in New York and Albany. This week Abram Myers warned Allied members that the reaction might eventually attract the attention of the FCC.

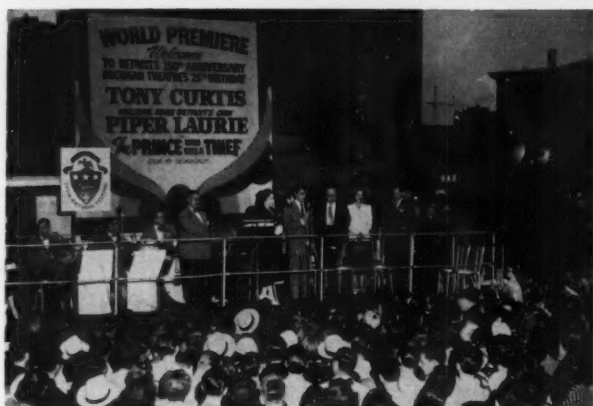
► The overwhelming victory of the Screen Actors Guild over the Television Authority in NLRB elections in Hollywood at six studios producing films for television, will strengthen the Guild's hand in negotiations with producers on sales of film to television. Also it will show the TV producers, who have been writing their own tickets for talent, some of the economic facts of life.

MANAGER OF THE MONTH

Announcement is made in the issue of *Better Theatres* published with this week's *Herald* of "Manager of the Month" Awards to be presented to the manager and the owner-manager who have shown outstanding skill and enterprise in theatre operation. These new awards, coming at a time when restrictions on equipment and supplies emphasize the importance of the physical theatre, will be strong companions to the Quigley Awards for showmanship and exploitation sponsored by the Managers Round Table department for the past 18 years.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivens, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 4-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: *Better Theatres*, published thirteen times a year as Section II of Motion Picture Herald; *Motion Picture Daily*, International Motion Picture Almanac and Fame.

This week in pictures



OPENINGS, in Detroit, above, and New York, right. Above, the scene in the street near the Michigan Theatre, Detroit, where the world premiere of U-I's "The Prince Who Was a Thief" tied in with observance of the house's 25th birthday and Detroit's 250th Anniversary. Piper Laurie, Detroit native, and Tony Curtis, both stars of the film, made personal appearances. At the right, top, actors Sally Forrest and Arthur Little of "Hard, Fast and Beautiful," chat in the Astor Theatre lobby with managing director Maurice Maurer. At the right, below, Mrs. Spyros Skouras, General Mark Clark, and Mr. Skouras, 20th-Fox president, at "The Frogmen," Roxy Theatre opening.



AS "Alice in Wonderland" was screened for New York area exhibitors at the Paris Theatre. In array above are Arnold Siegel, the theatre's new manager; Howard Lesser, Roslyn, L. I., exhibitor; Leo Samuels, of Disney Productions; Herbert Fletcher, RKO Venezuela manager.



SHE WAS THE MILLIONTH PATRON of "The Great Caruso," which Thursday began its ninth week at the Radio City Music Hall, New York. Holding the ticket is Mrs. Leonard Ball, Irvington, New Jersey. Her host is Russell V. Downing, the theatre's managing director. In its eighth week, the picture drew \$147,000, \$20,000 more than the week previous.



By the Herald
RUSSELL ROUSE, co-producer of "The Well" for United Artists release, told trade writers in New York last week that location shooting is the key to realism he says audiences demand.



A GENERAL IS GUEST. Major General William J. Wallace, El Toro, Cal., Marine Air Base commandant, visits the RKO studio as guest of Edmund Grainger, left, producer of "Flying Leathernecks." He meets Robert Ryan, and Robert Mitchum, right, stars of Grainger's "The Racket."



AS THE MISSISSIPPI Theatre Owners met at Biloxi. Left to right above are A. Lloyd Royal, secretary; Max A. Connett; B. V. Sheffield, vice-president; T. E. Williams, president; Leon Bamberger, RKO Radio sales promotion manager; J. S. Mayfield, and Cleo Boutwell.



AS PARAMOUNT'S western division sales personnel visited the studio, above. In order are Ward Pennington, Denver; Wayne Thiriot, Portland; Lester Coleman, executive; Frank H. Smith, Salt Lake City; George A. Smith, division manager; Y. Frank Freeman, vice-president, studio chief, and their luncheon host; H. Neal East, San Francisco; Henry Hausteine, Seattle; R. W. Carmichael, Los Angeles, and A. R. Taylor, Los Angeles.



BARNEY ROSE, left, Universal western district manager. July is Rose month, a sales drive annual affair. Through J. J. Parker circuit, Oregon, a Barney Rose rose was given him, with the Governor, the Queen of the Portland Rose Festival, and newsreels present.

BERT FRIEDLOB, right, producer of "A Millionaire for Christy" for 20th-Fox release, was host to trade writers at a 21 Club luncheon in New York last week.



VISIT, by Edward L. Hyman, left above, United Paramount vice-president, with Tri-States circuit heads in Des Moines. With him are A. H. Blank, circuit president; Bernard Levy, Mr. Hyman's assistant, and Dale McFarland, Mr. Blank's assistant.





CAMOUFLAGED is producer-director Anatole Litvak, left, as he lines up the camera for a scene for "Decision Before Dawn," which he filmed for 20th Century-Fox in Germany. Litvak and his co-producer, Frank McCarthy, will leave shortly on a nationwide tour to herald the film before lecture, radio and TV audiences.

PEOPLE ARE TALKING about the latest film to come from the Darryl F. Zanuck-Joseph L. Mankiewicz combination, which was responsible for "All About Eve." It's "People Will Talk" and Cary Grant, Walter Slezak and Sidney Blackmer, below, illustrate the title by an off-scene gabfest.



GREGORY PECK goes over his lines with director Henry King on location for Darryl F. Zanuck's "David and Bathsheba." The widely-heralded Technicolor epic is set for one of the greatest national advertising barrages in the history of motion pictures.

SPUNKY GIRL is Joanne Dru, at the left, holding a live lobster left in her portable dressing room by trickster Clifton Webb on location for "Mr. Belvedere Rings the Bell." The latest Belvedere comedy, adapted from the Broadway stage smash, "The Silver Whistle," will go out to theatres in August.



FAST FRIENDS on the set of "No Highway in the Sky" in England were youthful actress Janette Scott and Jimmy Stewart. The 20th Century-Fox suspense-thriller about a trans-Atlantic flight also stars Marlene Dietrich.

(Advertisement)

LAW SUIT DAM BREAKS, FLOODS CHICAGO TRADE

U. S. Jury Indicts Drive-ins on Prices; Seven Trust Suits Are Brought

CHICAGO: The industry in Chicago went a-lawin' this week with all the vigor with which the citizens of the Windy City in lustier days settled their arguments.

It was the kind of legal free-for-all which is the delight of lawyers but has long bothered responsible industry officials seeking ways and means to cut down on the number of expensive court actions with which the industry has been beset in increasing measure.

Developments here, mostly in the anti-trust field, were:

1. A Federal Grand Jury indicted six drive-in corporations and two individuals on charges of fixing admission prices in violation of the anti-trust laws.

2. Six theatres brought anti-trust suits against the major companies, Balaban & Katz Theatres, Warner Brothers Theatres and Warner Brothers Circuit Management Co.

3. The Illinois Drive-in Theatres Co., which operates a drive-in theatre in suburban Morton Grove, filed suit against eight major distributors and a number of exhibitor defendants, asking triple damages.

4. Federal Judge Michael L. Igoe refused a prolonged loop run for Warner Brothers' "A Streetcar Named Desire," calling the film "a shocking spectacle" at the same time and suggesting that it merited close examination by the censors.

Indicative of the Government's recent interest in the activities of independent exhibition, the Federal Grand Jury probe of local Chicago drive-in practices broke into the open late last week with an indictment against six drive-in corporations and two individuals.

The theatres were charged with restraint of trade, combining and conspiring to fix and establish uniform non-competing admissions, and not accepting fixed prices for customers in automobile loads.

Charge Operators Met To Fix Admissions

The starting date of the conspiracy was given as March 9 when, the indictment charges, the defendants, who operate drive-ins in Chicago and surrounding suburbs, held a meeting at which they agreed upon the admission price each theatre would charge and agreed further to refrain from

IGOE CENSORS "DESIRE" IN LOOP RUN DENIAL

CHICAGO: After reading attorneys' descriptions of Warners' "A Streetcar Named Desire," Federal Judge Michael L. Igoe last week refused permission to run the film longer than two weeks in the Loop even if it passes the censors. The judge called the film a "shocking spectacle" and he intimated the censors should take a good look before allowing it to play in Chicago at all. At the same time, Judge Igoe went all out for "Captain Horatio Hornblower," calling it a "clean, wholesome picture." He granted permission for the film to exceed its regular two-week Loop run by four weeks. The two-week limit was ordered under the 1948 anti-trust decree, better known as the Jackson Park decree. Last year, Judge Igoe refused permission for 20th-Fox's "No Way Out" to play the Loop longer than two weeks.

charging a group admission price based on a fixed charge per car.

Named as defendants in the indictment were: Essaness Theatres Corporation of Chicago; Starlite Drive-in, Inc., of Oak Lawn; ABC Theatricals, Ltd. of Posen; Double Drive-In Corporation of Chicago; Illinois Drive-in Theatres Co., Drive-in Theatre, Inc. of Morton Grove; Oak Lawn Drive-In Theatre, Inc., Oak Lawn, and Frank Fink and Irving Gandall of Chicago.

In announcing the Grand Jury action in Washington, Attorney General J. Howard McGrath recalled that the Justice Department is now winding up its anti-trust suit against the major film companies, and that the purposes of that suit included introduction of competition in distribution of motion pictures and preventing large distributors from monopolizing film exhibition in towns where they owned theatres.

"The present indictment," said Mr. McGrath, "is brought against independent motion picture exhibitors in the Chicago area, and charges them with price fixing. Now that the major factors in the motion picture industry have been compelled by court action to conform their practices to the anti-trust laws, there is nothing to justify independent exhibitors in fixing admission prices."

H. Graham Morison, assistant attorney general in charge of the anti-trust division, pointed out that this was the first film suit brought by the Government concerned only with admission price-fixing. Stating that the Supreme Court has repeatedly ruled

price-fixing illegal, Mr. Morison added significantly:

"It is particularly important in these times that all forms of price-fixing, whether carried on by a few large elements in an industry or many small ones be promptly prosecuted."

Another Justice Department spokesman said: "We're still mainly after the big boys, but we can't let the little ones get away with anything either."

The anti-trust division under William Hotchkiss, assisted by Ralph McCareins and Donald McSweeney handled the case for the government.

Seek \$1,800,000 in Treble Anti-trust Damages

When the case is brought to court, the drive-ins are expected to argue that they are not engaged in inter-state commerce and therefore are not subject to the rules of the anti-trust laws.

Eight major companies, along with Balaban & Katz, Warner Brothers Theatres and Warner Bros. Circuit Management Corp. were named as defendants in a \$1,800,000 triple-damage anti-trust suit brought here this week in Federal District Court by The Illinois Drive-in Theatres Co., operating the Drive-in Theatre in Morton Grove.

The theatre asked damages for alleged loss of revenue from 1941 to the present. Its action charged that the Drive-in Theatre was not allowed to play pictures until 15 weeks after the first Chicago run during the years from 1941 to 1945, and nine weeks after first run between 1945 and 1947. It is alleged that this restrictive practice resulted in a loss of revenue to the outdoor installation.

It so happened that the Illinois Drive-in Theatres Co. was one of the defendants named in the Justice Department's anti-trust suit against six Chicago drive-in companies.

Six Theatres Base Suit On Conspiracy Charge

Conspiracy was again charged in anti-trust suits brought by six more theatres against the major film companies, Balaban & Katz Theatres, Warner Brothers Theatres and the Warner Brothers Circuit Management Co. Attorneys John Sullivan and Eugene H. Dupe Jr. filed the suits in Federal District Court, alleging that the theatres were unable to obtain pictures in early runs as a result of conspiratorial action among the defendants.

Houses involved are the California, White Palace and Homan, which were operated by S. Roberts and Marvin Lowenthal during the period for which damages are asked; and the Avenue, Bell and Savoy which are jointly owned by Nathan Fadum and Leon Kaplan.

Showmen— watch for

GOLIATH

He's coming through your town to sell...

DAVID AND

For this woman he broke God's own commandment!

THE MOST FORBIDDEN OF THE WORLD'S GREAT LOVE
STORIES—STARRING GREGORY PECK & SUSAN HAYWARD!



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Bracht, Ohio • Crittenden, Ohio • Sherman, Ohio • Williams-town, Ohio • Mason, Ohio • Corinth, Ohio • Georgetown, Ohio • Greendale, Ohio • Lexington, Ky. • Fort Spring, Ky. • Versailles, Ky. • Frankfort, Ky. • Bridgeport, Ky. • Peytonia, Ky. • Clay City, Ky. • Simpsonville, Ky. • Eastwood, Ky. • Middle-town, Ky. • Louisville, Ky. • Jeffersonville, Ind. • Claysburg,

Ind. • Cementville, Ind. • Speed, Ind. • Memphis, Ind. • Henryville, Ind. • Underwood, Ind. • Scottsburg, Ind. • Austin, Ind. • Crothersville, Ind. • Uniontown, Ind. • Reddington, Ind. • Columbus, Ind. • Edinburg, Ind. • Amity, Ind. • Franklin, Ind. • Whiteland, Ind. • Greenwood, Ind. • Indianapolis, Ind. • Lawrence, Ind. • Oakland, Ind. • McCordsville, Ind. • Fortville,

Ind. • Ingalls, Ind. • Huntsville, Ind. • Anderson, Ind. • Daleville, Ind. • Muncie, Ind. • Royerton, Ind. • Hartford City, Ind. • Markie, Ind. • Zanesville, Ind. • Wyandale, Ind. • Fort Wayne, Ind. • Columbia City, Ind. • Lowell, Ind. • Pierston, Ind. • Warsaw, Ind. • Atwood, Ind. • Etna Greet, Ind. • Bourbon, Ind. • Inwood, Ind. • Plymouth, Ind. • Donaldson, Ind. • Grovertown,

Ind. • Hamlet, Ind. • Hanna, Ind. • Wanatah, Ind. • Valparaiso, Ind. • Deep River, Ind. • Schererville, Ind. • Dyer, Ind. • Chicago Heights, Ill. • Matteson, Ill. • Frankfort, Ill. • Orland Park, Ill. • Justice, Ill. • La Grange, Ill. • Orchard Place, Ill. • Des Plaines, Ill. • Fox Lake, Ill. • Richmond, Ill. • Genoa City, Wisc. • Lake Geneva, Wisc. • Elkhorn, Wisc. • La Grange, Wisc. • White-

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tion, Ill. • Tano, Ill. • Ramsey, Ill. • Vandalia, Ill. • Potosi, Ill. • Sandolai, Ill. • Centralia, Ill. • Ashley, Ill. • Boloit, Ill. • Rosco, Ill. • Rockford, Ill. • Freeport, Ill. • Elroy, Ill. • Stockton, Ill. • Woodbine, Ill. • Elizabeth, Ill. • Moline, Ill. • Rock Island, Ill. • Galena, Ill. • Dubuque, Iowa • Key West, Iowa • Eagle, Iowa • Fulton, Iowa • Hurstville, Iowa • Walton, Iowa • DeWitt, Iowa • Davenport, Iowa • Maysville, Iowa • Plainview, Iowa • New Liberty, Iowa • Bennett, Iowa • Tipton, Iowa • Sinnwood, Iowa • Mechanicsville, Iowa • Libson, Iowa • Mount Vernon, Iowa • Cedar Rapids, Iowa • Gladstone, Iowa • Monticour, Iowa • Marshalltown, Iowa • Des Moines, Iowa • Council Bluffs, Iowa • Omaha, Nebr. • Lincoln, Nebr. • St. Joseph, Mo. • Kansas City, Mo. • Lawrence, Kan. • Topeka, Kan. • Manhattan, Kan. • Salina, Kan. • McPherson, Kan. • Hutchinson, Kan. • Newton, Kan. • Wichita, Kan. • Blackwell, Okla. • Oklahoma City, Okla. • Bristow, Okla. • Sapulpa, Okla. • Tulsa, Okla. • Okmulgee, Okla. • Fort Smith, Ark. • Van Buren, Ark. • Russellville, Ark. • Conway, Ark. • Little Rock, Ark. • Forest City, Ark. • Memphis, Tenn. • Jackson, Tenn. • Parsons, Tenn. • Linden, Tenn. • Nashville, Tenn. • Jasper, Tenn. • Chattanooga, Tenn. • Cleveland, Tenn. • Athens, Tenn. • Sweetwater, Tenn. • Lenoir City, Tenn. • Knoxville, Tenn. • Cherokee, N.C. • Asheville, N.C. • Shelby, N.C. • Gastonia, N.C. • Charlotte, N.C. • Concord, N.C. • Salisbury, N.C. • High Point, N.C. • Greensboro, N.C. • Danville, Va. • Richmond, Va. • Washington, D.C. • Baltimore, Md. • Elkton, Md. • Wilmington, Del. • Chester, Del. • Camden, N.J. • Elizabeth, N.J. • Newark, N.J. • Stamford, Conn. • Bridgeport, Conn. • New Haven, Conn. • New Britain, Conn. • Hartford, Conn. • Enfield, Conn. • Springfield, Mass. • Palmer, Mass. • Charlton City, Mass. • Worcester, Mass. • Wellesley Hills, Mass. • Brookline, Mass. • Boston, Mass. • Bridgewater, Mass. • New Bedford, Mass. • Fall River, Mass. • Providence, R.I.

There's No Business
Like 20th Business!



TV Scores K.O. and Set Orders Mount



AT 5:30 P.M. The line in front of the Warner Stanley, Philadelphia, which carried the fight.

JUDGING by the number of orders for theatre television units received by RCA following last week's successful showing of the Jake La Motta-Bob Murphy bout, exclusive large screen theatre television is here to stay.

As the Joe Louis-Lee Savold fight before it, the La Motta-Murphy contest was carried on a closed circuit. This time it was staged at the Yankee Stadium and picked up by a theatre network involving 11 houses in nine cities. To safeguard the gate at the Stadium, where 20,000 attended, no New York theatres carried the fight.

Exhibitor observers were jubilant following this second demonstration of large-screen television, pointing out that once again the majority of the participating houses were filled and had to turn away crowds which began lining up long before fight time.

Jim Norris, president of the International Boxing Club, which staged the bout, said he had an advance sale of more than \$50,000. He said the threatening weather had held down attendance which, nevertheless, was helped by the radio and TV blackout.

Image Called Excellent

Many observers stressed the excellence of the transmitted image. And they said they had high hopes for the Layne-Marciano bout which will be the next exclusive theatre telecast.

An RCA spokesman said orders for theatre television units were coming in "from left and right" and he predicted that the industry's goal of 100 installations by the end of the year would be reached and possibly passed.

The largest order for RCA units came from Warner Theatres, which called for 25 of the RCA large-screen projectors. This puts the Warner circuit second only to United Paramount Theatres, which at present has five houses equipped for theatre television, all but one of the film storage variety. UPT has ordered 20 more RCA units and two more of the intermediate system.

Warner Theatres has theatre television at the Strand on Broadway, which has reopened as the Warner, and in the Stanley

in Philadelphia, which inaugurated its system with the La Motta-Murphy fight. It attracted a sellout crowd. There were no present indications where Warners planned to install the rest of its RCA units.

Oscar Doob, Loew's executive, who attended the showing at the Stanley, commented that he was deeply impressed by the size of the crowd and the excellence of the picture. "Still to be answered," he said, "is the question of what will happen when more than one theatre in a locality has the facilities to carry such an event. Full houses are not likely to be the rule when that happens."

Film Version Carried

It has been pointed out that, as the number of participating theatres rises, they will be able to "sponsor" more expensive and attractive shows in direct competition with the home television networks. As it did last week, the CBS television network this week carried a film version of the La Motta-Murphy fight.

Other announcements of orders for theatre television equipment included Malco Theatres, Inc., which plans to install a unit at the Malco theatre, Memphis; Millard Komm and S. Louis Jablanow said they would equip the Shenandoah theatre in St. Louis by mid-August. Six other houses operated by Mr. Komm and Mr. Jablanow in St. Louis and East St. Louis also will be equipped.

The Schine circuit's Gloversville headquarters reported plans to equip houses in Syracuse, Courtland and Lockport with theatre television and is said to have tentative plans for theatre television in 10 other New York State, Ohio and Kentucky theatres.

Following are brief reports from the field: The RKO Palace in Cleveland had a capacity crowd, increasing its scale from 75 cents to 90 cents; in Chicago, failure of the apparatus made the crowd miss the knockout round at the Tivoli. The State-Lake had a second showing to accommodate the overflow crowd.

In Albany, the Palace was sold out two hours before the fight. The house closed

after the final afternoon show and did not reopen until 6 P.M.; Loew's Met and Century theatres were sold out in Baltimore and so was Fabian's National in Richmond. The latter house advanced its scale from 65 cents to \$1. RKO's Keith in Washington was sold out, but the District's Lincoln, a Negro house, was only two-thirds full.

Shea's Fulton theatre in Pittsburgh went on a reserved seat policy for the fight, charging \$1.50. All 1,700 seats were filled for a net return after taxes of \$1,955.

Rumbles of discontent over the exclusive theatre showing were heard in Albany, where bar and grill operators and their customers apparently resented their inability to see the fight in the accustomed manner. There was even talk of boycott of the theatre whose management holds, however, that "free entertainment" was never guaranteed in the sale of a television set.

Urges Film "Clubs" Like Book-of-Month

Film Clubs operating on the "Book-of-the-Month" principle and designed to underwrite the showing of outstanding films were suggested at the University of Illinois at Urbana this week as one means of developing a market for higher-type motion picture fare. The film club suggestion was made by I. I. Raines of the university in an article in *Current Economic Comment*, quarterly journal of the University. Mr. Raines has made a survey of the preferences of small town audiences. According to Mr. Raines, the film clubs could provide a solution to the problem of the small town exhibitors who cannot afford, at regular prices, to show the type of film which may attract only a limited audience. With his expenses guaranteed by a club, Mr. Raines felt an exhibitor could bring his audiences documentary and experimental pictures which up till now have had no audience whatever outside the metropolitan theatres.

U. S. Air Force Surveys Hollywood Facilities

The U. S. Air Force Pictorial Service will decide late in July whether to buy or build a Hollywood studio to handle the production of \$3,000,000 worth of training films, or to rely on facilities commercially available. Colonel Brook Allen disclosed in Hollywood last week. Colonel Allen confirmed that the Air Force had inspected four principal commercial studios, but no deal has been made. More than 50 training films are already in production on straight commercial contracts, the colonel said, and the entire program may be handled this way if the survey shows this policy preferable. No major studios are making training films at present, but, Colonel Allen said, all have promised their cooperation and doubtless will be included.

Cinemet Now Cinema Verdi

The Little Cinemet in New York became the Cinema Verdi last week as it opened under new management.

PAY VISION GETS SPUR FROM SIMPP STAND

Society Calls on FCC for Approval, But Problems of Legality Remain

Subscription television has been given a shot in the arm by last week's surprise stand of the Society of Independent Motion Picture Producers in supporting and encouraging the early advent of box office video.

It is pointed out, however, that even though the physical end of the idea has been well worked out, various legal aspects remain to be determined. The Federal Communications Commission has made it clear that it has by no means reversed its original stand that the air is free and that tests of subscription television systems are to be considered just that and no more.

Considerable opposition, from within Congress and elsewhere, is expected should the FCC change its position, and it is further emphasized that set owners bought their instruments with the understanding that programs would be received free. Lawyers for the companies engaged in the development of pay-as-you-see systems are confident that their projects eventually will be ruled legal.

They cite last week's statement by Wayne C. Coy, FCC chairman, that subscription television was bound to come. The allocation of channels for theatre television, too, will depend on the attitude of the Commission towards "the free air."

At least four different systems of pay-as-you-see television are currently in the development or testing stages. One, Phonevision, already has had a three-months experimental run in Chicago. Subscriber-Vision has been demonstrated to the Federal Communications Commission in New York; Telemeter, in which Paramount has a 50 per cent interest, is due to be tested soon, and RCA has disclosed that it has a system of its own which now is being perfected at the laboratory.

First Break in Industry Ranks on New System

The SIMPP stand surprised the industry since it was the first break in film industry ranks on the question of subscription video. In the past, however, a number of individuals in Hollywood have come out in favor of the idea and have gone on record as saying that box office television may develop into an important potential source of revenue for the film business.

Recent successful application of theatre television, using exclusive programs not available to the home television networks,

ACTORS MOVE TO BAR FROM TV FILMS MADE SINCE 1948

The release of recent pictures to television was further complicated last week when it became known that the Screen Actors Guild planned to enforce the clause in its basic contract with the studios which bars the showing on the air of any film made after August 1, 1948.

The disclosure followed Roy Rogers' recent court action against Republic Pictures and Hollywood Television Service, Inc., the company's television subsidiary. Mr. Rogers obtained a temporary injunction preventing Republic from selling some 52 old Rogers Westerns to television.

The current Guild contract with the studios provides that any producer permitting the use on television of films made after August 1, 1948, becomes liable to cancellation of the agreement 60 days after the Guild has indicated its intent to abrogate the pact. The contract further stipulates that the Guild at any time can ask the producer for specific information on whether or not he has sold pictures to television after the date set in the contract.

Last week, the Guild made such a request of Robert L. Lippert, independent producer, who has sold a block of 26 pictures to the

broadcasters. All of them were released within the past five years.

Following investigation, the Guild is empowered to notify its members not to work for Mr. Lippert or any producer found in violation of the 1947 contract. Since all actors are SAG members, such a move would put a producer out of business.

Mr. Lippert made his deal after setting a formula with James C. Petrillo, the president of the American Federation of Musicians. It provides for the producer to turn over five per cent of his TV revenue to the musicians. Also, every picture must be re-scored by the same number of musicians who did the job originally. Other Hollywood unions and guilds already have indicated that they expect to share in the producers' proceeds from television sales.

Gene Autry has served notice that he too will oppose the sale of his old Westerns by Republic. Mr. Autry is currently producing his own TV Westerns and Mr. Rogers has announced plans for a series of video pictures. One of the reasons he gave the court for stopping the Republic television project was that such a sale might interfere with his own television plans.

have set the latter to thinking about the eventual necessity of a partial switch to some kind of subscription television system, a trend of thought underscored by growing network resentment over sponsor interference with program content.

The SIMPP resolution, passed unanimously at the society's annual meeting in Hollywood last week, read: "Whereas the motion picture industry should be expanded without artificial limitations or restrictions, and, whereas the public should be afforded the greatest possible access to quality feature length motion pictures and educational and cultural programs, in addition to those presently available through existing facilities, therefore, be it resolved by the society that the FCC be urged to speedily license worthy systems of subscription television so as to afford the public with a more abundant opportunity to enjoy quality feature length pictures."

It was determined at the meeting that Ellis Arnall, SIMPP president, should go to Washington to discuss the whole subscription television question with FCC officials.

Phonevision ran a 90-day test involving 300 families in Chicago earlier this year.

Subscriber-Vision, developed by Skiatron,

scrambles the image as it goes out over the transmitter and uses a decoder at the set to restore the image. Station WOR-TV in New York has cooperated with Subscriber-Vision on tests. According to Arthur Levey, president of Skiatron, the company plans to ask the FCC to reduce the number of hours required to run a full-scale test.

Within the next few weeks, Skiatron plans to ask the film companies to make available product on the same basis on which they provided pictures for the Phonevision test.

Telemeter, like Subscriber-Vision, scrambles the image at the transmitter. A coin box device is attached to the set which is described as having two windows and a coin slot on the side. One window shows the number of coins inserted. The other indicates the cost of the program being transmitted at the moment. When the set is not primed for Telemeter reception, a "trailer" indicating the program currently on the air and its cost would be constantly flashed on the screen. The coin box would be removed once a month, along with the tape on which are recorded the programs seen and the amounts paid for them.

Nothing is known about the RCA system other than that it is in the laboratory.

HOT with HITS for the entire summer

PARAMOUNT

DATE	TITLE	CAST
JULY	<small>PINE and THOMAS' COLOR BY TECHNICOLOR</small> Passage West	JOHN PAYNE DENNIS O'KEEFE ARLEEN WHELAN
	<small>BILLY WILDER'S</small> Ace In The Hole	KIRK DOUGLAS JAN STERLING
AUGUST	<small>HAL WALLIS'</small> Peking Express	JOSEPH COTTEN CORINNE CALVET EDMUND GWEEN
	<small>HAL WALLIS'</small> That's My Boy	DEAN MARTIN JERRY LEWIS
	<small>NAT HOLT'S COLOR BY TECHNICOLOR</small> Warpath	EDMOND O'BRIEN DEAN JAGGER FORREST TUCKER HARRY CAREY, Jr.
SEPTEMBER	<small>FRANK CAPRA'S</small> Here Comes The Groom	BING CROSBY JANE WYMAN FRANCHOT TONE ALEXIS SMITH
	<small>GEORGE STEVENS</small> A Place In The Sun	MONTGOMERY CLIFT ELIZABETH TAYLOR SHELLEY WINTERS
	<small>PERLBERG AND SEATON'S</small> Rhubarb	RAY MILLAND JAN STERLING
OCTOBER	<small>PINE and THOMAS' COLOR BY TECHNICOLOR</small> Crosswinds	JOHN PAYNE RHONDA FLEMING FORREST TUCKER
	Darling, How Could You!	JOAN FONTAINE JOHN LUND MONA FREEMAN
NOVEMBER	<small>GEORGE PAL'S COLOR BY TECHNICOLOR</small> When Worlds Collide	The producer of "Destination Moon" has made this new, and startling interplanetary adventure . . .
	Submarine Command	WILLIAM HOLDEN NANCY OLSON WILLIAM BENDIX
	<small>WILLIAM WYLER'S</small> * Detective Story	KIRK DOUGLAS ELEANOR PARKER WILLIAM BENDIX
DECEMBER	<small>PINE and THOMAS' COLOR BY TECHNICOLOR</small> Hong Kong	RONALD REAGAN RHONDA FLEMING
	??? Hope Comedy (TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL)	BOB HOPE HEDY LAMARR

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your golden
boxoffice
autumn in →

September
with
these

→
**MORE,
BETTER, BIGGER
PICTURES**
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PLEASE NOTE



The Tremendous Money-Show We've Added For November:

William Wyler's "DETECTIVE STORY"

Kirk Douglas, Eleanor Parker, William Bendix

The stage play that staged the biggest thrills on Broadway for two years . . .

PLAY PARAMOUNT NEWS—it's the program builder that guarantees "the best show in town"!



HERE COMES THE GROOM

Paramount Week Sept 2-8



A frank story of youth to-day — with three of to-day's most wanted stars.

GEORGE
Stevens
Production of

A PLACE IN THE SUN

with
KEEFE BRASSELLE • Produced and Directed by GEORGE STEVENS • Screenplay by Michael Wilson and Harry Brown • Based on the novel, *An American Tragedy*, by THEODORE DREISER and the Patrick Kearney play adapted from the novel



RHUBARB

RAY MILLAND
JAN STERLING

with GENE LOCKHART and RHUBARB
Directed by ARTHUR LURIA • Screenplay by DOROTHY ROSE and FRANCIS CORMELL
Based on the novel by H. Allen Smith



Terry Ramsaye Says

A REMEMBERING—The reopening of the Strand in New York's Broadway, refurbished complete with Television, brings mellowed memories of that night, early in 1914 that it opened with the premiere of that famed classic of the feature dawn, "The Spoilers," in nine reels, from the Rex Beach novel, produced by Colonel William N. Selig of Chicago. It was the first, and only for a long time, picture on which a canny author drew a continuing royalty, a fortune for those days. That night was the big metropolitan advent for Samuel L. Rothapfel, as he spelled it then, and the first motion picture theatre appearance for Hugo Riesenfeld, who conducted the orchestra, and rose through the years to Broadway fame, too. The opening program included Pathe News, and a special screen introduction of the smartly uniformed house staff in military formation marching down the screen. That night Roxy began to sell courtesy in a big way.

That was the year of the motion picture's real invasion of Broadway, including the opening of the Vitagraph Theatre, which was the Criterion under a transient rechristening for its assault on the big time. It had product trouble. Also in September the Triangle Film Corporation with its promotional boast of \$2 a seat pictures, took over the Knickerbocker, and Rothapfel and Riesenfeld. It had management and product trouble.

The old Strand was an enterprise on the part of Mitchell Mark, who had made his entry into showland in Buffalo with a "parlour" presenting the Edison phonograph. The Strand became a great tradition.

AMERICAN WAY—Back in 1918 a Kansas City high school boy got a job at the Isis theatre, and by 1920 he had become the treasurer for Frank Newman's theatre. His name, Guy S. Eysell. He moved on to other executive theatre jobs, then to Los Angeles with Paramount, on and on to Dallas, San Antonio and Houston and then to be New York city manager for Paramount including the big Paramount theatre, thence to RKO and the Radio City Music Hall, soon in charge of the Music Hall and the Center theatre. By '48 he had become the executive vice-president of Rockefeller Center, Inc. And so now, while remaining president of the Music Hall, he has been made president of the real estate concern which operates that vast midtown Rockefeller Center of fifteen skyscrapers, succeeding Nelson A. Rockefeller, who becomes board chairman. By thinking hard and speaking

softly he has never got in the way of destiny. He's still an exhibitor.

A THRILL comes with the cables which tell of Red Skelton putting on a comedy routine for the 50 persons aboard a British airliner while it struggled with two engines to clear the Alps and make an emergency landing at Lyons in France. He had the crew laughing, too, a very considerable achievement in the tense circumstances. That's courage.

DAVID WARFIELD's passing brings a triste remembering to those of the age of reminiscence. There was no hint of his future greatness at his debut in comedy burlesque roles. Ahead was the triumph of "The Auctioneer," "The Music Master" and "The Return of Peter Grim." In this industry he has been especially remembered as a close friend of Marcus Loew and a most fortunate early investor in Loew enterprises. One of Mr. Loew's favorite remembrances was the day when Warfield visited his great estate on Long Island and squared off before a towering stone urn decorating the acres of sweeping lawn. "When I first knew Marcus," said Warfield, "he didn't have a pot-to-you-know-what, and now he has such a big one he can't."

AS LOUIS B. MAYER departs from the MGM scene let us hope that somewhere in Hollywood his long famous chicken soup, available on the studio commissary menu for near onto a quarter of a century, is not to pass forgotten into the yesterdays. It is the tradition that Mr. Mayer, having never found enough chicken soup made to his standards sufficiently available, made it a daily "must" when he came into control of a capable kitchen, as a detail of production.

This writer, who appreciatively owes his life to victuals, considers the Mayer soup a notable contribution of the industry to the American tradition. This becomes the more important as the planned economy and its erratic disciplines tend continuously to invade the national cuisine and lower the quality.

ROBERT PORTERFIELD, of the Barter theatre, Abingdon, Va., has made his annual award for "the outstanding performance of the year" to Fredric March for his part in "The Autumn Garden." The award includes a ham, sugar cured Virginia. Write your own caption.

MARCH OF TIME TO END FILM SERIES

The March of Time, founded 16 years ago as a magazine newsreel by Roy E. Larsen and Louis de Rochemont for Time, Inc., will be discontinued this autumn, it was announced Thursday. Mr. Larsen, now president of Time, Inc., said the subject would be discontinued after the release of three subjects now in work, "Morocco," "Iran" and "Formosa," but that the company would continue to produce pictures for television, special theatrical features and industrial documentaries. The rising cost of production was given as the reason for the discontinuance. Since last year the subject has been released only eight times a year.

Tax Revenue \$28,686,692

WASHINGTON: General admission tax collections in May, reflecting April box office business, were well below those for May, 1950, the third successive month that 1951 collections have fallen behind 1950 levels.

This was reported by the Bureau of Internal Revenue. It said that May collections this year amounted to \$28,686,692, compared with \$30,227,056 in May of last year.

The general admission tax collections include taxes on admissions to operas, concerts, legitimate theatre, sports events and other entertainments as well as to motion picture theatres. The figures, however, do not include roof garden and cabaret tax collections or collections on various leases, broker sales or overcharges. Total admission tax collections in May, including all these items, amounted to \$32,652,284 against \$33,753,747 in May 1950.

Columbia Will Give Prizes For "Sirocco" Promotions

Three awards for exhibitors mounting the best campaigns on "Sirocco" will be given by Columbia, according to the company's exploitation director, Harry McWilliams. The entries must be submitted by November 1, and will be judged by the Association of Motion Picture Advertisers, New York. First prize will be an all-expenses paid week in New York for two persons; the second, and third, a console combination radio-phonograph and a portable radio.

Evergreen Reopens House

Evergreen State Amusement Corp., Seattle, reopened the McDonald theatre, Eugene, Wash., last week. Two days of festivities, attended by local civic leaders and circuit executives headed by Frank L. Newman, Sr., president, marked the reopening of the house, which had been closed for modernization.

Go Easy on Theatre TV, Says Myers

WASHINGTON: Abram F. Myers, board chairman and general counsel for Allied States Association, this week cautioned exhibitors against a headlong rush into theatre television.

Taking into account the present time, Mr. Myers said the stampede toward large-screen television was "only natural," but he raised several questions on the "possible ultimate effects" of theatre television, particularly as they may affect the standing of the theatre in the community.

"The cost of a television installation is very high," he pointed out. "There is a dearth of first-class fighters. The attitude of other sports toward theatre television has not crystallized. The public reaction to having to pay for programs which were promised for free remains in doubt.

"The ultimate effect on regular movie attendance is not known. And, of course, there are still the same old uncertainties as regards systems and channels." Mr. Myers emphasized the possible danger of "turning theatres into prize fight arenas from time to time.

"One cannot escape wondering what typical movie-goers—say parents, persons of refinement and children—will think of such goings on. Will they be willing to space their movie-going to avoid these brawls, or will the theatre lose caste in their estimation? The experience would hardly endear the theatre to them as a place of polite entertainment."

Also, the Allied official continued, as soon as the fight ends the audience rushes for the exits "leaving the theatre empty and exposing motion pictures to an unwarranted humiliation." He cited the lack of good fights and the possibility of eventual complaints to the Federal Communications Commission.

Lichtman Will Answer Eastern Pa. Critics

Al Lichtman, 20th Century-Fox distribution head, will appear before a meeting of Eastern Pennsylvania Allied at the Broadwood Hotel, Philadelphia, July 11 to answer the exhibitors' questions and complaints about 20th-Fox sales policies. In an organization bulletin, Sidney E. Samuelson, president and general manager of the group, said Mr. Lichtman "is prepared to discuss the sales policies of his company and the grievances which exhibitors in this territory have expressed."

Independents Must Aid Promotion, Says Friedlob

The independent producer cannot afford to relax when his picture is completed and in the can, for it is then that one of his most

Box Office Champions For June, 1951

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

APPOINTMENT WITH DANGER (Paramount Pictures)

Produced by Robert Fellows. Directed by Lewis Allen. Written by Richard Breen and Warren Duff. Cast: Alan Ladd, David Wolfe, Jack Webb, Phyllis Calvert, Jan Sterling, Henry Morgan, Stacey Harris, Geraldine Wall, Paul Stewart.

FABIOLA (United Artists)

Presented by Jules Levey. Directed and written by Alessandro Blasetti from the novel by Nicholas Wiseman. Cast: Michele Morgan, Henri Vidal, Michel Simon, Gino Cervi, Elisa Cegani, Massimo Gerotti, Louis Salou.

ON THE RIVIERA (Twentieth Century-Fox)

Produced by Sol C. Siegel. Directed by Walter Lang. Written by Valentine Davies and Phoebe and Henry Ephron from a play by Rudolph Lothar and Hans Adler. In Technicolor. Cast: Danny Kaye, Gene Tierney, Corinne Calvet, Marcel Dalio, Jean Murat, Henri Letondal, Clinton Sundberg, Sig Ruman, Joyce MacKenzie.

important jobs lies ahead, the active participation with the distributor in the marketing of his product, Bert Friedlob, who has just completed "A Millionaire for Christy" for release through 20th Century-Fox, said in an interview in New York last week. Mr. Friedlob said it is now more important than ever for the independent producer to closely scrutinize production expenditures. He cautioned against stinting on the budget, however. His latest picture, a comedy, will be released in September. Mr. Friedlob, top members of the cast and key craftsmen of the production will tour key cities for promotion purposes.

RKO Expands Plant Facilities at Studio

Current repair work going on at the RKO Radio studio in Hollywood should expand facilities for producers, directors and writers, it was announced this week. Facilities also will be increased at the RKO Pathe Studio in Culver City. Both studios are undergoing extensive alteration and redecoration. The reason given is that independent producers are making unusually heavy demands on the studios and that they have indicated a need for more space.

HALF ANGEL (Twentieth Century-Fox)

Produced by Julian Blaustein. Directed by Richard Sale. Written by Robert Riskin from a story by George Carlton Brown. In Technicolor. Cast: Loretta Young, Joseph Cotten, Cecil Kellaway, Basil Ruysdael, Jim Backus, Irene Ryan, John Ridgely, Therese Lyon.

GO FOR BROKE (Metro-Goldwyn-Mayer)

Produced by Dore Schary. Directed and written by Robert Pirosh. Cast: Van Johnson, Warner Anderson, Don Haggerty, Gianna Canale, Dan Riss, Lane Nakano, George Miki, Akira Fukunaga, Ken K. Okamoto, Henry Oyasato, Harry Hamada, Henry Nakamura.

GREAT CARUSO, THE (Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Associate Producer, Jesse L. Lasky. Directed by Richard Thorpe. Written by Sonya Levien and William Ludwig from a biography by Dorothy Caruso. In Technicolor. Cast: Mario Lanza, Ann Blyth, Dorothy Kirsten, Jarmila Novotna, Blanche Thebom, Teresa Celli, Richard Hageman, Carl Benton Reid. (Champion for the second month.)

Warner Talent Hunt Has Pittsburgh Finals

Jointly sponsored by Warner Brothers and RCA Victor, the "Star Discovery Contest" ended June 26 at the Stanley theatre, Pittsburgh, in the selection of two men for Hollywood contracts and one other for an RCA Victor recording contract. The winners competed against 12 other entries, and represent the winners over more than 2,000 other acts. They are John Beattie and Ray Rachkoski, for Hollywood; and Joseph Kerrigan, a tenor, for the recording contract. The circuit views the contest as a great success, measured in terms of increased attendance in theatres holding elimination shows and in wide and favorable public and press comment.

RKO in Distribution Deal

RKO Radio Pictures has closed a deal in Hollywood to distribute the three exploitation pictures to be made for American Pictures Corporation by Aubrey Weisberg and Jack Pollexfen during 1951-1952. The Weisberg-Pollexfen team wrote, directed and produced "The Man from Planet X." Heading the production schedule is "3,000 A.D.," starting in July.

THE STORY OF THE GREAT SANTA

CATTLED

starring **JOEL McCREA · DEAN ST**
with **CHILL WILLS**



LEON AMES · BOB STEELE · Written by **JACK NATTEFORD** and **LILLIE HAYWARD** · Directed by **V**

***U-I** makes the pictures*

FE **STAMPEDE!**

RIVE OCKWELL

COLOR BY
TECHNICOLOR



JOE NEUMANN • Produced by AARON ROSENBERG • A UNIVERSAL-INTERNATIONAL PICTURE

with the built-in **PROFIT!**



REPUBLIC WILL HAVE 62 FILMS

Gross Drive Is Planned For Texas

Yates Announces Plan for 34 Features, 12 Rogers Revivals, 16 Westerns

Republic Pictures' 1951-1952 program, the most ambitious in company history, calls for 62 full-length pictures and four serials, Herbert J. Yates, president, announced in New York this week. Mr. Yates said 34 of the productions would be features, 16 Western features and 12 Roy Rogers revivals. This compares with an over-all total of 54 productions for the current year, consisting of 32 features and 22 Westerns, with no feature revivals.

James R. Grainger, executive vice-president in charge of sales and distribution, began a series of four regional sales meetings to discuss the new program and promotion campaigns at the Blackstone Hotel, Chicago, this week.

Meet Branch Managers

He held conferences there with Abe Fischer, district manager; Richard G. Yates, sales and distribution executive assistant, and 10 branch managers. Other meetings will be held in New Orleans, July 9-10, with Walter L. Titus, Jr., district manager and seven branch managers; San Francisco with district manager Francis Bateman and six branch managers, July 12-13, and in New York, July 17-18, where Mr. Grainger will meet with district manager John P. Curtin, James V. O'Gara and a group of nine branch managers.

Heading the 1951-1952 program will be 15 productions in the De Luxe Group. These films will star names like John Wayne, Errol Flynn, Maureen O'Hara, James Mason and Wendell Corey, and utilize the production talents of John Ford, Allan Dwan, John Wayne and others.

Three Judy Canova comedies in the company's new three-color Trucolor make up the Peerless Group. The musical comedy group includes three musical comedies starring Estelita. The New Master group consists of three films to be shot on locations around the world. Ten variety and adventure pictures make up the balance of the feature program.

Eight With Rex Allen

The Western program will be highlighted by eight Rex Allen vehicles in the Paramount Group. Edward J. White will be associate producer of the Rex Allen films, which William Witney will direct. The other Westerns include six Allen "Rocky" Lane films in the Famous Group and two new Premiere Productions, starring Roy Rogers.

Mr. Yates said the company's ambitious program is inspired by the successful box

office results of "recent exhibitor and distributor campaigns of selling the public." He said he believes this selling will "stimulate the public's desire to attend theatres during the months directly ahead."

Universal Rewards 116 Sales Drive Winners

Universal Pictures last week distributed \$35,000 in cash prizes to 116 winners in the company's recently completed Charles J. Feldman sales drive. Twenty-nine of the company's 31 branches in this country finished over the quota in the 17-week drive. The southern division, headed by F. J. McCarthy, southern and Canadian sales manager, took first place among the divisions. The winning district was that headed by Henry H. Martin. It includes Dallas, Kansas City, New Orleans, Oklahoma City and St. Louis. The Dallas exchange, managed by R. N. Wilkinson, took top honors among the branches. Prizes also went to office managers, salesmen and bookers.

MGM to Open New Exchange With Hull in Charge

Metro-Goldwyn-Mayer will open its new Jacksonville, Fla., exchange July 9 with Fred G. Hull, Jr., as manager, William F. Rodgers, sales vice-president, announced in New York last week. The new branch will service Florida exhibitors, who had been serviced by the Atlanta exchange. Robert Capp has been named office manager.

in the JULY issue of

Better Theatres

with this week's HERALD

- CAN FRONTS AND LOBBIES BE MODERNIZED NOW?
- MODERN FRONT DESIGN AND ATTRACTION DISPLAY
- DRIVE-IN SUPPLY AND TRAFFIC CONTROL POLICY
- MEASURING LENS SPEED IN PROJECTION ROOMS
- DRIVE-IN SNACK STAND PLANNING FOR TOP SALES

and announcing

"Manager-of-the-Month" Awards

A statewide box office drive to be staged by Texas exhibitors under the auspices of the Council of Motion Picture Organizations in the autumn received an enthusiastic pledge of cooperation from the sales heads of all the major distributors at a luncheon at the Hotel Astor, New York, last week. Col. H. A. Cole of Allied of Texas, and Robert J. O'Donnell of the Interstate Circuit, outlined plans for the drive.

The sales heads agreed that each of the 60 film salesmen covering the Texas territory should visit 25 theatres, devoting all his time for two weeks to enlisting the support of all 1,500 Texas exhibitors.

The Texas campaign will be coordinated with the nationwide box office drive being organized by COMPO, Mr. O'Donnell and Mr. Cole said. Present plans call for the start of the campaign between September 1 and 15, so that it will mesh into the COMPO drive now scheduled to begin October 1, they disclosed. If the Texas drive is not a pilot operation in advance of the COMPO campaign, it will be part of it, it was pointed out.

A meeting in Dallas August 15 will start the Texas effort. This conference will be attended by all Texas circuit heads and their staffs, local exhibitors, New York sales representatives, COMPO leaders and company salesmen.

Plans for the drive, which got under way several weeks ago, call for the production of a special press book, lobby decorations and other material. Charles Carden, Fort Worth, has been engaged for three months as executive director of the drive. He will make his headquarters in Dallas. His staff will include volunteer workers from Texas.

Present at the luncheon in addition to Mr. O'Donnell and Mr. Cole were: W. F. Rodgers, Charles M. Reagan, H. M. Richey, S. F. Seadler and Dan Terrell of MGM; A. W. Schwalberg, Ted O'Shea, Jerry Pickman and Sid Blumenstock of Paramount; Al Lichtman, William Gehring, Charles Einfeld and Edward Aaron of 20th Century-Fox; Ned E. Depinet and Arthur L. Mayer of COMPO; Barret McCormick of RKO; Bernard Goodman and Gil Gowen of Warners; Morey Goldstein of Monogram; Abe Montague of Columbia; Al Daff and Maurice Bergman of Universal; James O'Gara and Walter Titus of Republic, and William Heineman of United Artists.

In a bulletin to members this week, Abram F. Myers, Allied States Association general counsel, praised the Texas effort and urged exhibitors in other states to follow through on similar box office promotional campaigns.

Warners Sign Humberstone

Jack L. Warner, executive producer, has signed H. Bruce Humberstone, director, to a new contract.

TRADE RAVES ROCKET THE
WORD OF THIS SENSATIONAL
MONEY-MAKING WINNER!

"Terrific. Potent boxoffice!"
—Showmen's

"Tense throughout!" —Boxoffice

"Excellent!" —Variety

"What it takes to hypo grosses!"
—M. P. Daily

"Strong. Make boxoffice mark!"
—Independent

"Nerve-jangling excitement!"
—Film Daily

BOXOFFICE DYNAMITE

hits the

NEW YORK

PARAMOUNT THEATRE

as the red-hot impact of

JOHN GARFIELD · SHELLEY WINTERS

hits the screen in

HE RAN

ALL

THE WAY

A ROBERTS PRODUCTION

with WALLACE FORD · SELENA ROYLE and BOBBY HYATT

Based on a novel by Sam Ross • Screenplay by Guy Endore

Produced by Bob Roberts

SMASH NATIONAL MAG
REVIEWS EXPLODE TO
MILLIONS OF READERS
ACROSS THE COUNTRY!

"Movie-of-the-Week!" —Life
"Full of excitement!" —Time
"Suspenseful. Expert and
realistic!" —Newsweek

A HIT ALL THE WAY
as dates roll in by the
hundreds following
the terrific news in
Los Angeles. Bookings
right this way

thru
UA

BARN S OFFER 12-Week Net COMPETITION For Loew Is \$1,341,754

Straw Hat Circuits to Star Film Players, Some with Studio Encouragement

Another season in summer stock got under way last week, with many prominent Hollywood and Broadway players on hand to attract what are expected to be record audiences.

An unusually large number of theatres are open this year to compete with the motion picture for the summer tourist trade. At the same time, the expansion of the drive-ins and their wide popular acceptance is seen cutting into the barn crowd.

The lineup of Hollywood stars ready to hit the straw hat trail this summer is particularly impressive. A number of them are currently appearing in important films. Others are sufficiently popular to permit the exhibitor to make a timely tieup.

Among the film names going legitimate during the next few months are John Garfield, star of United Artists' "He Ran All the Way"; Judy Holliday, in Columbia's "Born Yesterday"; Eve Arden, Olivia de Havilland, Joan Blondell, Arthur Treacher, Carol Bruce, Veronica Lake, John Loder, Edward Everett Horton, Roddy McDowall, Walter Abel, Melvyn Douglas, Signe Hasso, John Barrymore, Jr., Jeffrey Lynn, Burgess Meredith, Basil Rathbone, Sylvia Sidney, William Bendix, Jean Parker, Jackie Cooper, Dane Clark and others.

In the case of some of the younger players, the studios directly encourage their summer theatre appearances. The reasoning is that in this manner they gain experience and are introduced to a wide audience.

At a time when the film companies are anxiously looking for new faces for the screen, the barns often turn up promising talent. Scouts of the major studios cover the straw hat circuit as a matter of course, noting outstanding performances and intriguing new personalities.

Source of Film Talent

Said the head of one of the talent departments in New York this week: "It isn't too often that we find someone in the barns, but the few that we do discover make our efforts worth while. The industry today needs fresh blood more than ever before and summer stock is a natural breeding ground for talent." This season, scouts for the television networks also will be out in force and the competition for promising talent may become quite lively.

Summer stock has long been regarded as ideal ground on which to test new plays under conditions that permit evening-to-evening adjustments of lines and direction. A



number of this season's presentations are to be turned into motion pictures in the fall.

Jan de Hartog's "The Four Poster" is being performed with Hume Cronyn and Jessica Tandy in the leads. This fall, Stanley Kramer plans the film at Columbia. "Brigadoon" is advertised for the straw hat circuit. It is due to become a film later this year. A musical version of "Alice in Wonderland" is being introduced in summer theatres this season. Two motion pictures of the same title—one made by Lou Bunin and the other by Walt Disney—are scheduled to open on Broadway later this summer. Out west, Mickey Rooney, Dick Haymes, Ella Logan and Martha Raye have announced plans to appear in summer stock musicals.

Exhibitors will find that many of the straw hat circuit standbys have been turned into motion pictures. Among them are "The Philadelphia Story," "The Voice of the Turtle," "The Heiress," "Annie Get Your Gun," "I Remember Mama," "The Hasty Heart" and "Good Bye My Fancy."

Stars Scheduled

This season John Loder will go out on the circuit in "For Love or Money"; Joan Blondell will star in "Happy Birthday," which is also to be made into a film; Olivia de Havilland will do G. B. Shaw's "Candida"; John Garfield takes the lead in "Golden Boy"; Judy Holliday will repeat her performance in the City Center offering of "Dream Girl"; Veronica Lake will be in "The Curtain Rises" and also "The Voice of the Turtle," and Eve Arden is set for "Here Today" and "The Reluctant Bridegroom."

Melvyn Douglas and Signe Hasso co-star in a new play, "Glad Tidings"; John Barrymore, Jr. is set for "The Hasty Heart"; Henry Hull will do "Wings Over Europe," and Roddy McDowall will star in "The Youngest." Burgess Meredith is taking the lead in "The Silver Whistle." Claudette Colbert is scheduled to star in a new Noel Coward play, "South Sea Bubble," opening at Westport, Conn., July 23.

Loew's, Inc., this week reported net income of \$1,341,754 after depreciation, taxes and other charges for the 12-week period ended June 7, 1951. The earnings equal 26 cents per share. Net profit for the corresponding 12 weeks last year was \$1,032,478, or 20 cents per share.

Income for the 40 weeks ended June 7, 1951, totaled \$5,567,619, or \$1.08 per share. This compares with \$6,019,441 net for the same period ended June 7, 1950, and an equivalent of \$1.17 per share.

The company estimated gross sales and operating revenues for the 12 weeks ended June 7, 1951, at \$38,933,000, compared with \$39,389,000 a year earlier. The gross for the 40-week period ended June 7, 1951, was \$132,883,000, compared with \$135,007,000 a year earlier.

Net operating profit before taxes for the 12 weeks ended June 7, 1951, amounted to \$1,480,292, compared with \$1,620,252 for the same 12 weeks in 1950. On a 40-week basis, for a period ended June 7, 1951, the net before taxes was \$6,829,984, compared with \$8,864,866 the year before.

Eyssell Named President Of Rockefeller Center

The election of G. S. Eyssell, president of Radio City Music Hall Corporation also as president of Rockefeller Center, Inc., was announced last week by Nelson A. Rockefeller, chairman of the board of the real estate firm which operates the 15-building mid-Manhattan development. The promotion was announced following the regular monthly meeting of the board of directors. Mr. Rockefeller resigned as president but remains as chairman of the board.

In announcing Mr. Eyssell's election, Mr. Rockefeller stated: "During Mr. Eyssell's long association with the Center, he has made important contributions to its development and growth. His vision and imagination have been responsible for many of the innovations in which we of the Center take great pride."

"The members of the board are very much pleased that Mr. Eyssell has accepted this new responsibility and look forward to continued development of all that the Center stands for under his leadership."

Pal's Option Renewed

Producer George Pal's option was renewed by Paramount in Hollywood this week for another year. In his first 12 months at the studio, Mr. Pal completed "When Worlds Collide," a science-fiction story about the end of the world and 40 persons who escape by rocket to another planet. He is currently at work on the H. G. Wells story about the invasion of the earth by Martians, "War of the Worlds."

ON THE LOOKOUT FOR BIG MONEY?



LOOK OUT FOR...

THE PROWLER

**SOMETHING NEW
AND TERRIFIC —**

A complete exhibitor low-budget
pressbook ad campaign on a high-
tension angle — designed for maximum
ad power on a limited budget. It's getting
the \$-results with FOX WEST COAST CIRCUIT
(Great Business!) SALT LAKE CITY (Best UA
grosses since '47!) PHILADELPHIA
(Tops in Mastbaum Theatre World Premiere!)
BOSTON (Metropolitan Theatre Best In Years!)
Watch the dates and the dough pour in after
New York, Criterion; Cleveland, Palace;
Detroit, Fox; Hartford, Allyn;
Cincinnati, Palace; Buffalo,
Paramount!

**"It packs the dramatic wallop that
audiences long remember!" —M.P. DAILY**

"Taut, exciting!" —HOLLYWOOD REPORTER

"Powerful punch!" —M.P. HERALD

"Tense!" —BOXOFFICE

"Daring!" —VARIETY



VARIETY
Heat Hits L.A. But ...
'Prowler' Smooth at

HORIZON PICTURES presents

VAN HEFLIN · EVELYN KEYES in THE PROWLER

an S. P. EAGLE PRODUCTION with JOHN MAXWELL · KATHERINE WARREN · EMERSON TREACY
Screenplay by HUGO BUTLER · From an original story by ROBERT THORSEN and HANS WILHELM
Produced by S. P. EAGLE · Directed by JOSEPH LOSEY

LOOK TO UA
for your big money pix!

FOREIGN HOUSE HOLDINGS GAIN

U. S. Companies Own 1,389 Theatres Abroad; Find Business Very Good

Foreign theatre holdings by U. S. companies this year have reached a high point, reflecting indirectly the general healthy condition of motion picture exhibition outside the U. S.

It should be noted that the rulings handed down by the court in the matter of divorce and divestiture in no way interfere with foreign theatre operations. Thus Paramount is still able to retain its interest in Famous Players-Canadian, Warners in the Associated British Cinemas circuit, 20th-Fox in Gaumont British in Britain Hoyts in Australia and Amalgamated in New Zealand.

20th-Fox Total 487

On the basis of figures obtained from the companies, the foreign theatre holdings (defining all territory outside the continental U. S. as "foreign"), which include outright ownership, leasing, circuit affiliations, etc., total 1,389. Company by company, the holdings are 487 for 20th-Fox; 408 for Paramount; 454 for Warners and 40 for Loew's.

20th-Fox and MGM appear to be the companies most interested in increasing foreign theatre holdings.

Besides its controlling interest in the 171-theatre Hoyt circuit in Australia, 20th-Fox is tied to the 44-house Amalgamated Theatres, Ltd., in New Zealand; has 43, 50 and 100 per cent interest, respectively, in three theatres in South Africa as well as substantial interests in the 264-theatre Gaumont British Picture Corp., Ltd., a theatre in Cairo, Egypt, a theatre in Cali, Colombia, two houses in Chile, and one theatre in Holland.

It also will be recalled that since 1946 20th-Fox has been trying to expand its foreign theatre holdings, including the attempt—which fell through—to acquire J. Arthur Rank's Odeon circuit in Canada. At the moment, 20th-Fox is building a theatre in Alexandria, Egypt and has acquired sites for theatres to be built in Israel and South Africa.

Loew's Acquired Several

The greatest number of single acquisitions has been by Loew's, whose foreign theatres are administrated (and booked) by Loew's International. Since 1946, Loew's has acquired or built the Embassy in Melbourne, Australia; Minerva in Sydney, Australia; Embassy in Melbourne; Manley and Regal in Sydney; Metro in Antwerp, Belgium; Metro Cristallo in Turin, Italy; Metro in Valparaiso, Chile; Metro in Bogota, Colombia; Teusaquillo in Bogota, and Metro in Baranquilla, Colombia.

All the theatres which were taken over have been remodeled according to specifications by the special construction department which Loew's maintains for its overseas operations, and are now rated as de luxe first run houses. Almost all the company's foreign houses in Britain, France, Belgium, Italy, Egypt, South Africa, India, Colombia, Peru, Chile, Argentina, Uruguay, Brazil and Puerto Rico, have a single bill, first run policy, except in Australia where the general practice is double bills.

Famous Most Successful

Company product is used almost exclusively except in the embargo countries where a minimum number of locally-produced films have to be played. Occasionally, some pictures of other U. S. companies are played, but that is the exception. The pictures are dubbed outside the U. S. in Italian, French, Spanish, and now German, but the subtitling for the other countries is done before the product is exported.

Probably the healthiest of Paramount's "foreign" operations is the Famous Players-Canadian circuit, whose expansion in the last few years has been unusual. In 1946, the circuit had 342 theatres; in 1947, 355; 1948, 383; 1949, 393; and by the end of 1950, 401. This total includes some drive-in operations.

Paramount also has just taken over operation of the King's theatre in Melbourne, Australia, and its other non-domestic theatre holdings include the Plaza and Carlton in London's west end, used for pre-releases; the Paramount in Paris; Opera in Rheims; Familia in Lille and Tacna in Lima, Peru.

Warners has only three theatres which it operates directly—the Warner in London, Warner in Havana, and Central in Lima—but it controls a substantial block of stock in the ABC circuit in Britain, giving the company an outlet for its pictures and a voice in operation.

Generally speaking, officials of these four companies report theatre business very good, with gains expected. Mr. Skouras confirmed this in a recent report to stockholders, when he said, "In 1950 our foreign gross was \$31,000,000, and if it were not for the devaluation of the English pound, which affected all the foreign currencies, in September of 1949, our gross, instead of being \$31,000,000 would have been at an all-time high of \$38,000,000".

Revenue Trickles in

It is clear, then, that the matter of foreign currency valuation in relation to the U. S. dollar has a direct effect of foreign theatre revenue, with a good portion of the blocked earnings used either for production or for theatre acquisitions. Company spokesman for the most part agreed, however, that

despite the restrictions, the revenue is eventually permitted to trickle into the U. S.

Current releases open outside the U. S. at about the same time as at home. It is desired, therefore, that the local exhibitors be permitted to take advantage of all publicity and exploitation, and the distribution personnel conducts its campaigns in much the same manner as is done in the U. S.

Housing shortages and consequent building restrictions have curbed the building of theatres to a large degree, but foreign theatre operation still remains profitable.

German Film Gains Here

In recognition of the potential audience inherent in German language groups in this country, a number of circuits have taken on German films and are playing them, with good results, in designated houses, Munio Podhorzer, secretary of Casino Film Exchange, told the *HERALD* this week.

He cited as examples the Warner circuit in Philadelphia, the Schine circuit in Rochester and Fabian Theatres and Skouras Theatres in New Jersey. Warners are booking German feature films without titles at their Fern Rock theatre in the German section of Philadelphia. The house plays them at the rate of one-a-month in the Sunday to Tuesday spot. In Rochester, Schine's Cameo is catering to the German audiences. "We put the first picture in cold," Mr. Podhorzer reports, "and it took in triple the average for the day."

Joseph Scheinman, president of Casino Film Exchange, who recently returned from Germany, obtained 86 pre-1945 films from the UFA liquidation office. He also purchased 10 post-war German films for distribution here.

Approve 16 as Members Of Picture Pioneers

The admissions committee of the Motion Picture Pioneers, New York, has approved the applications for membership of 16 new members. They will be inducted at the annual dinner in November. The committee included William J. Heineman, Herman Robbins, Marvin Kirsch and Jack Cohn. The total membership is now 725. The new members are: Albert Beck, Harry M. Bernstein, G. Ralph Branton, Paul Daniels, Howard Feigley, Sr., Sam Katz, Karel Lemac, Carroll J. Lawler, John Lefebvre, Mannie Marcus, H. J. Nelson, Joseph J. Nolan, Matthias Radin, James Clark Shaaklin, Ralph B. Staub, William Steiner.

File Percentage Suits

Four percentage actions involving the Oakes and Leigh theatres in Oakmont, Pa., were filed last week in Pittsburgh Federal Court. Twentieth Century-Fox, Loew's Paramount and Universal each filed a separate action against Stephen M. Rodnok and Stephen Rodnok, Jr.

BOGART'S

SOCKO IN

"SIROCCO"

AT THE

CAPITOL, N.Y.

Columbia's pre-release off to a red hot
start in this year's hottest week!



Columbia Pictures presents **HUMPHREY BOGART** IN **SIROCCO** CO-STARRING **MARTA TOREN • LEE J. COBB**

WITH EVERETT SLOANE • GERALD MOHR • ZERO MOSTEL • SCREEN PLAY BY A. J. BEZZERIDES AND HANS JACOB • BASED UPON THE NOVEL COUP DE GRACE BY JOSEPH KESSEL • A SANTANA PRODUCTION • PRODUCED BY ROBERT LORD • DIRECTED BY CURTIS BERNHARDT

WARNER CITES RESPONSE TO "I WAS A COMMUNIST" FILM

Warners' forceful anti-Communist drama, "I Was a Communist for the F.B.I.," has chalked up a highly successful box office record in the several hundred playdates recorded since the film's national release two months ago. Jack L. Warner, vice-president in charge of production, said in an interview in Hollywood this week. Mr. Warner termed the public's support of this type of informative entertainment "extremely encouraging, particularly in these times."

"Business has varied from 'good' to 'very good,'" according to Mr. Warner, who decided to produce "I Was a Communist" when the *Saturday Evening Post* first published the story of Matt Cvetic's adventures as an undercover man in the Communist Party. At that time, Mr. Warner called the proposed film "the great anti-Communist American story we have been waiting for."

An intensive exploitation campaign, highlighted by personal appearances by Mr. Cvetic, and the endorsement of civic officials across the country, has already paid off in exceptional grosses in Milwaukee, Los Angeles, Pittsburgh (where Mr. Cvetic did most of his undercover work), Miami, San Antonio, Cleveland, Dallas and Washington, D. C., it is said. The film's big city success has been matched in smaller situations where, according to Mr. Warner, "I Was a Communist" has "drawn way-above-average business." He cited Chattanooga, Madison, Green Bay, Clarksburg, Sharon, Morgantown, Altoona and State College as representative smaller cities where the film recorded outstanding business.

Critical praise and editorial comment have been favorable. The Los Angeles *Herald-Express* wrote: "Here is a film which is not only four star entertainment, but provides a powerful lesson in Americanism for young and old." The Philadelphia *Evening Bulletin*



JACK L. WARNER

called it, "Not only an important film, but an exciting one." "It'll make you want to stand up and cheer," is the way the Cleveland *Plain Dealer* phrased it.

The Council of Motion Picture Organizations said, "This motion picture performs such a great public service, we feel it is important that everyone know about it." COMPO has distributed a brochure of representative press comment on the film from scores of newspapers throughout the country.

"It is a very gratifying feeling to find that both the public and the press are in accord with Warner Bros. in filming this picture," Mr. Warner said. "It is the kind of incentive that inspires Hollywood to continue making productions of so timely and important a nature. We at Warners shall continue to 'combine good citizenship with good picture making'."

that an all-industry conference of independent exhibitors in the Milwaukee area, all trade and labor unions, representatives of film and service companies and supply dealers will be held July 17 in an effort to find a solution for helping "the distressed theatres in this area during the 'crisis in Milwaukee.'" Most of the companies have expressed a willingness to discuss the problems of the Milwaukee exhibitors, and to cooperate in easing the crisis and keeping the theatres in operation, the group disclosed.

Medicine Hat Gets Drive-In

Medicine Hat, Alberta, Canada, now has the first drive-in theatre in its history, the 350-car Hat drive-in which the Dederer Bros. opened there recently. The town has four conventional theatres.

May Seek to Hold Depinet At COMPO

Should the executive board of the Council of Motion Picture Organizations meet and decide to elect officers in conjunction with the COMPO seminar on the coast July 23-26, it is expected efforts will be made to persuade Ned E. Depinet, COMPO president, to continue in his present position for another year.

Mr. Depinet was elected president of COMPO in Chicago in May, 1950. Other administrative officers, appointed at a meeting of the COMPO executive board in New York last August 10, included Arthur Mayer, executive vice-president; Robert W. Coyne, special counsel; Charles McCarthy, director of public relations, and Dick Pitts, editorial officer. The latter four are paid officials.

If the board meets, it is also expected to elect a secretary to replace Francis Harmon, who retired from his COMPO post at the same time he resigned as vice-president of the Motion Picture Association of America because of ill health.

Discussions regarding the agenda for the coast seminar are continuing. Member organizations of COMPO and regional associations are to be asked to assign delegates to the all-industry conference and to prepare themselves for the talks.

No official agenda has been published as yet, but among the subjects to be reviewed under COMPO auspices will be increased production and release schedules, the use of more color, involving a discussion of the three alternatives for more Technicolor outlined recently by Dr. Herbert T. Kalmus; film cycles; better spacing of films on the same or similar themes; cooperative trailers; "saturation" premieres; production themes, star values, and personal appearances.

Engineers to Prepare MPAA TV Case

WASHINGTON: The Motion Picture Association of America plans to hire special engineers and counsel to work up the Association's scheduled presentation before the Federal Communications Commission this fall on theatre television frequencies. The personnel will be used to work up an MPAA position that will be acceptable to all of its members. The FCC hearings are to be held September 17, but continuing delays in the hearings on the allocation of regular television channels may force a postponement.

Lippert to Release Four

Lippert Pictures will release four features during July, Robert L. Lippert, president, announced on the coast this week. The releases are: "Lost Continent," starring Cesar Romero; "G. I. Jane," with Jean Porter and Tom Neal; "Yes Sir, Mr. Bones," a minstrel show, and "Varieties on Parade," starring Jackie Coogan.

Legion Approves Five Of Six New Pictures

The National Legion of Decency reviewed six new films this week and approved five, placing "Silver Canyon" in Class A-I, morally unobjectionable for general patronage, and "Guilt Is My Shadow," "Jim Thorpe—All American," "Peking Express" and "Wooden Horse" in Class A-II, morally unobjectionable for adults. "The Hoodlum" was put in Class B, morally objectionable in part for all.

Call All-Industry Meeting To Beat Milwaukee "Crisis"

Following a special emergency committee meeting in Milwaukee last week, Ben Marcus, Wisconsin Allied president, disclosed

now...

UNIFORM LIGHT

← FROM CENTER TO SIDES →

with this exclusive
RCA EVENLITE
SCREEN

HERE'S HOW

These graded perforations taper from full size in center area to no perforations in side areas. Compensate for "hot-spot" effect of projected light.

● An ordinary screen has *uniform* perforations across entire face. Screen surface is *uniform* but projected light *isn't*. Result: "hot-spot" effect . . . reflected light is brighter at center of screen, less bright at sides.

RCA Evenlite screen has varying perforations, tapering from full size in center area to no perforations in side areas. Result: *uniform* lighting . . . full brightness at center of screen, full brightness at sides.

Here at last is a practical solution to the screen light distribution problem . . . a screen that actually compensates for non-uniform light projected from an arc lamp. At center, where perforations are maximum, hole size *does not exceed*

**eight per cent*. So Evenlite gives you as much light at center as any standard-perforation screen. At sides, where perforations are zero, Evenlite gives you at least *eight per cent more light*, out on the dim edges where every bit of light is needed. And these unperforated side areas are *big!* On larger screens, from 50 to 75% of area *has no perforations!* All this *extra* screen light, with no loss in sound quality.

Look into RCA Evenlite now. It *costs no more* than ordinary screens, yet gives you a uniformity of lighting never before possible. Made of long-lasting, high-reflecting RCA Snowwhite Heavy-weight Vinyl Plastic. Exclusive with RCA. Available immediately . . . so call your RCA Dealer for full details . . . *today!*

*Aseth SMPTE Specifications for sound transmission for motion picture screens.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.



NPA Opens 20 New Field Branches

WASHINGTON: The opening of 20 additional field offices—for a total of 57—was announced this week by the National Production Authority.

The field offices can receive applications for theatre building even though processing and final decision takes place in Washington. Eventually the branches are all to have enforcement offices which will handle complaints about illegal building. The offices also are able to answer queries on the Controlled Materials Plan and other NPA regulations.

The new field offices are located at Columbia, S. C.; Columbus, O.; Honolulu; Jackson, Miss.; Little Rock, Ark.; Manchester, N. H.; Montpelier, Vt.; Newark, N. J.; Peoria, Ill.; Phoenix, Ariz.; Raleigh, N. C.; Reno, Nev.; Rochester, N. Y.; Rockford, Ill.; San Diego, Cal.; San Juan, Puerto Rico; Shreveport, La.; Trenton, N. J.; Tulsa, Okla., and Worcester, Mass.

This week also, the NPA announced that it was restricting the \$2,000 installation cost provision of the M-4 order to personal property, excluding real property equipment. And the Controlled Materials Plan went into effect, with most industry firms getting allotments of steel, aluminum and copper for their third quarter operations.

The Office of Price Stabilization now has frozen manufacturers' prices at the June 30 level. This means that manufacturers who have already changed over to a new pricing system in anticipation of the July 2 CPR Order 22 taking effect will keep their new prices but those who have not yet changed will keep the prices on the basis of the old January 25 freeze.

Seaton Finishes Eastern Shooting; Back to Coast

Writer-producer-director George Seaton completed location shooting on Paramount's "Anything Can Happen" in New York last week and returned to Hollywood after nine days of filming the picture's Manhattan sequences. In an interview with the trade press during a break in the shooting, Mr. Seaton, who also filmed "Miracle on 34th Street" and "The Big Lift" on location, one in New York and the other in Berlin, said that while location shooting is no less expensive than working at a studio, it gives a picture an authenticity impossible to achieve in a studio.

Saville Signs Tcherina

Victor Saville, London producer, has signed Ludmilla Tcherina, French ballerina, for "I'm Going to Maxime's," based on the Sam Garrett original, which Mr. Saville will make on his three-picture independent production schedule.

BOOK REVIEW

KINEMATOGRAH YEAR BOOK, 1951, Britain's statistical annual of the industry, 676 pages, amply indexed, cloth, *Kinematograph Weekly*, 6 Catharine Street, W.C. 2, London. One guinea.

Bright in red and faithful to its tradition, beginning with the first issue in 1914, the *Kinematograph Year Book* appears in this eventful mid-century year with a crisp, succinct presentation of the facts of cinema from the British point of view.

The volume is laden with the data that those concerned with the British field and the British market, from production to distribution, will find of cogent interest. It is to be observed that the volume has an utterly British-centered concentration of interest. It concerns itself this year with only two elements of the foreign field, America and France. Even in its biographical section it takes little cognizance of names and personages other than those of the British industry, sometimes curious in its effect in view of the large part that the American pictures and their people have in the British industry. But that is their story and how they want to tell it.

There are interesting special articles and surveys from such authorities as R. Howard Cricks, technological adviser to Kine, and Graham Clark. There are statistical tables galore, complete lists of pictures offered, and a listing of all the British theatres, great and small, also abundant attention to "the substandard" film.

This is one for the bookshelf of the serious student of the international scene. —Terry Ramsaye.

American Chapel Aided By British Patrons

LONDON: General Eisenhower handed the American Roll of Honor to the Dean of St. Paul's Cathedral this Wednesday, Independence Day, for safe keeping until the American Memorial Chapel is ready to receive it. The Chapel was in part financed by contributions amounting to £57,000 and coming from theatre-goers. When the designers of the original project failed to meet their financial goal, a committee of motion picture men took over and raised the necessary funds from the customers. The St. Paul Cathedral service was broadcast and televised.

Rank Announces 11 Films Currently in Work

The J. Arthur Rank Organization announced last week that its Pinewood and Ealing studios in England were at work on 11 features. "Hotel Sahara" and "Valley of Eagles" are in the final stages of editing. In production at Pinewood are "High Treason," "Appointment with Venus" and Somerset Maugham's "Encore." In preparation at the studio are "Hunted" and "Covent Garden." The Ealing studios are working on "The Lavender Hill Mob," "The Man in the White Suit," "No Vultures Fly" and "His Excellency."

British Tax Plan Signed At Treasury

By PETER BURNUP

LONDON: The formal agreement between the four trade organizations—Cinematograph Exhibitors Association, Kinematograph Renters Society, British Film Producers Association, Association of Specialised Film Producers—in regard to the new entertainment tax scale and the continuance of the Eady Plan was signed at the Treasury last week.

It operates from August 5 and it is understood that the Motion Picture Export Association has instructed American members of the KRS that the Eady proposals might be accepted.

The latest headache developing for exhibitors is the wage demands by the National Association of Theatrical and Kine Employees. If met, the demands mean that the tre men would have to hand over the whole of the increased income accruing to them under the new seat-price scale.

Negotiations between CEA and NATKE are likely to be prolonged. But the union's Tom O'Brien has already declared that CEA's chief argument in its tax campaign was the rising running-costs of theatres. Why, asks Mr. O'Brien, shouldn't employees share with theatre-owners?

President of the Board of Trade Sir Hartley Shawcross—due shortly to begin talks with the American delegation in regard to the monetary agreement—is still ill with a virus infection. (In Washington it was said that Joyce O'Hara, MPEA vice-president, has postponed his departure for London until July 11.) Tentative arrangements now are for the talks to get under way here July 13.

The much-debated "Magic Box," which tells the life story of Friese-Greene, is now in the rough-cut stage, but the customers won't see it yet awhile. Strong political influences are being exerted toward it being chosen as the film at the Royal Performance in November but those endeavours are certain to be met with severe opposition. It is understood that the script has been adjusted so that Friese-Greene is not depicted as the inventor of cinematography. He is put forward rather as the "pioneer" of motion pictures. The film will be distributed here by British Lion and by the J. Arthur Rank Overseas Distributing Organization in other parts of the world.

In an article in the *HERALD* April 28, Terry Ramsaye criticized the British for making a picture based on the "long depreciated fanciful claims" of Friese-Greene. The producers replied in a letter published in the *HERALD* June 9.

MOTION PICTURE HERALD, JULY 7, 1951

Disney Sues On Puppet "Alice"

Walt Disney Productions and RKO Radio Pictures went to court this week seeking a temporary restraining order and temporary and permanent injunctions against Souvaine Selective Pictures, Harry A. Brandt, and Picto Corporation, operator of the Mayfair theatre in New York.

At stake is the simultaneous release of Disney's "Alice in Wonderland," set to open at the Criterion August 1, and a puppet film version of the same Lewis Carroll story, using the identical title and produced in France by Lou Bunin. The latter picture is scheduled to open at the Mayfair theatre July 26.

In their action, brought in Federal District Court in New York, Disney Productions and RKO asked that Souvaine Selective Pictures and the rest of the defendants be enjoined from manufacturing and releasing, distributing and advertising prints of the Bunin film for a period of 18 months.

The court further was asked to bar subsequent exhibition of the Bunin film "so long as it bears the title or any adaptation, imitation or modification thereof, unless defendants place upon each piece of advertising . . . and upon the film itself the following words in type as large as 'Alice in Wonderland': 'A release of Souvaine Selective Pictures, Inc. produced in France by Lou Bunin Productions, Inc. having no connection with the Walt Disney production of the same title'."

Claiming that "immediate and irreparable damage will result" unless the court acted speedily, Disney and RKO asked for a temporary restraining order.

The complaint related the history of the Disney film, the failure to agree on terms with Mr. Brandt and the Mayfair and said Mr. Brandt had threatened to license the Bunin picture unless RKO made the Disney "Alice" available to the Mayfair.

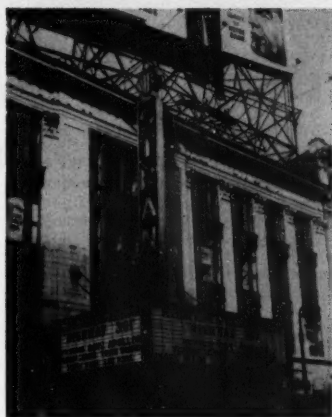
Price Exemption Likely to Continue for Industry

Continued price control exemption for film rentals and admissions seemed assured in Washington this week. The one-month stopgap extension of the Defense Production Act preserves this exemption as does the eight-month "permanent" extension passed by the Senate last week. The House is currently working on a one-year extension bill, and as it now stands, this bill would also preserve the exemption. No move is expected to change this provision.

Mississippi Owners Reelect Officer Slate

The Motion Picture Theatre Owners of Mississippi concluded its three-day annual convention at the Buena Vista Hotel, Biloxi, Miss., last week with the installation of offi-

STRAND NOW WARNER AND TODAY SALUTES YESTERDAY



Past, present and future joined hands with appropriate ceremony Tuesday evening when the far-famed Strand theatre, first of the modern motion picture palaces on Broadway, built by Mitchell H. Mark, reopened as the Warner theatre. The change in name was occasioned by the 25th anniversary of sound, commercially introduced by Harry M., Jack L., Major Albert and the late Sam Warner, and in commemoration of Sam, who died as talking pictures began to emerge from their chrysalis.

Notables attended. Martin Starr of Station WINS was master-of-ceremonies of a radio show broadcast from the lobby. The Voice of America covered the eve-

ning's events for an international broadcast in several languages. Robert K. Christenberry, president of the Broadway Association, dedicated a commemorative plaque. Major Warner, Dennis Morgan and Patricia Hitchcock, daughter of Alfred, whose picture, "Strangers on a Train," was the opening attraction, figured in the observance, later participating in a closed circuit telecast from NBC to the Warner theatre via its newly-installed RCA large screen television equipment. Thus, past and present were joined to the future.

On the program was "The Voice That Thrilled the World," a specially edited film incorporating famous scenes from memorable talking pictures down through the years.

Only one new officer was elected. R. B. Cox was named to take Dwight F. Blissard's place as a vice-president. All the other incumbents, headed by president T. E. Williams, Clarksdale, were reelected. The organization's other officers are: A. L. Royal, Meridian, secretary-treasurer, and three vice-presidents, Dwight F. Blissard, Okalona; J. S. Mayfield, Collins, and B. F. Sheffield, Poplarville. The following directors were also reelected: Earl Elkin, T. E. Shaw, J. E. Cahill, Leon Roundtree, Bim Jackson, J. C. Noble, L. B. Bays, Charles Eudy, George L. French, Cleo Boutwell, Bob Sigler, W. H. Mosley, Jack Ashford, and Ad Orkin.

Ia.-Neb. Unit Sets Meet

Allied of Iowa and Nebraska will hold its third annual meeting July 12 at Arnolds Park, Ia., in conjunction with an outing and party for members, Harry Lankhorst, chairman, announced in Des Moines this week.

Reds Had Influence on Films, Congressman Says

Communist attempts to propagandize through films "were successful to some extent, particularly during and after the World War II years, when the Soviet Union was our ally," Rep. Jackson (R., Cal.), a member of the House Un-American Activities Committee, said in a speech before the House in Washington last week. The film colony was a Red target because there is "no greater medium of information in the world today than moving pictures," the Representative said. He said the Communists had four objectives in Hollywood: to win celebrities as members; get financial support; control the craft and guild unions, and to propagandize through motion pictures. Although he estimated that the Communist gained 200 to 250 "name" members during the late 1930s and 1940s, they were less successful in their other three aims. He did not name any specific pictures which he felt contained Red propaganda.

People in The News

MICHAEL CURTIZ was guest of honor this week at a studio luncheon given by HARRY M. and JACK L. WARNER to celebrate the veteran director's 25 years of continuous association with Warner Bros.

WILLIAM J. CLARK, executive vice-president of National Film Service, has taken a leave of absence because of illness. CHARLES M. ROSS, executive of Bonded Film Storage, New York, has assumed Mr. Clark's duties.

JEAN HERSHOLT was reelected president of the Motion Picture Relief Fund for the fifteenth consecutive term in Hollywood last week.

J. KNEELAND NUNAN, RKO Radio executive, is the new president of the General Alumni Association of the University of Southern California.

EUGENE ARNSTEIN, former comptroller of Eagle Lion Classics, Inc., joined Pathe Laboratories, Inc., Cleveland, last week. He is responsible for the office administration of Pathe's East Coast laboratory in New York.

BYRON ADAMS, formerly United Artists branch manager in Charlotte, has been appointed manager of UA's Atlanta branch, replacing JOHN BACHMAN, resigned. HAROLD KEETER takes over the Charlotte office.

LUIS LEZAMA, until recently active in Mexican film production, was appointed manager of Monogram Pictures de Mexico

last week, replacing MAX GOMEZ, who resigned recently.

EDWARD HEIBER, formerly midwest division manager for Eagle Lion Classics, has been appointed western division manager of Souvaine Selective Pictures Corp. He will maintain headquarters in Los Angeles.

MARK WOODS, vice-chairman of the board of American Broadcasting Company and president of the network from its formation until 1950, this week announced his resignation, effective at once.

JAMES HENDEL, former west coast division manager for Eagle Lion Classics, has joined Sterling Theatres, Inc., Seattle, as assistant to FREDERIC A. DANZ, general manager.

WILLIAM C. SHELDON, general sales manager of the A.F.E. Corporation for the past seven years, joined Lopert Films Distributing Corp. last week as assistant to SIDNEY G. DENEAU, vice-president and general sales manager.

JOHN KANE, Paramount salesman in Boston, was named sales manager of the Boston exchange last week, replacing JACK BROWN, who was recently promoted to Buffalo branch manager.

JAMES S. CARBERY will resign as manager of RKO Keith's theatre, Washington, D. C., July 11, to become city manager of the Rowley United Theatres, Little Rock, Ark.

DAVE SMASON, Karnes theatre, Karnes City,

Tex., is the grandfather of twin girls born recently to his daughter, MRS. CHARLES GREENWALD. The event was hailed as a "double feature" in an announcement patterned after a theatre program.

DAVID E. WESHNER has been appointed general sales representative by KENNETH McELDOWNEY for his Technicolor production, "The River," which United Artists will release.

W. STEWART McDONALD, vice-president and assistant treasurer of Warner Bros. Theatres, Inc., has been elected a trustee of Carleton College, Northfield, Minn. Mr. McDonald was graduated from Carleton in 1922.

EDGAR VAN BLOHM, who recently resigned as manager of the Paris theatre, New York, left New York this week for a European vacation. He plans to enter radio and television production upon his return to America.

WALTER STRATE, producer-director of "Dance of Life," has joined Hyperion Films, Inc., as executive producer.

MERVYN MCPHERSON, dean of London film publicists, last week resigned his press relations post with MGM's Leicester Square Empire theatre, in London. He had been with MGM 30 years.

WILLIAM GOLDMAN, president of the William Goldman Theatres, Inc., Philadelphia, was awarded the honorary degree of Doctor of Laws by Hahnemann Medical College, Philadelphia, at the commencement exercises last week.

SEYMOUR LEVINE has been named manager of the Hamilton theatre, Waterbury, Conn.

GEORGE KRASKA, who successfully introduced foreign films to Boston audiences, has resigned as managing director of the Beacon Hill theatre to take a European vacation. CHARLES PHILLIPS succeeded him at the Beacon Hill.

LARRY HENSLER has resigned as salesman for United Artists in Omaha to operate a children's amusement park in Texas. CHARLES B. COFFMAN replaces him.

CBS Color Will Last Two Years: DuMont

The CBS color system now permitted by the Federal Communications System is an "interim system" and will not last more than two years, Allen B. DuMont, president of DuMont Laboratories, told stockholders last week at a meeting in Clifton, N. J. He warned, however, that development of the alternate system of color via cathode tube is years away. The company has received \$30,000,000 in defense orders, he said, but its net profit for the period January 1 to May 20 was only \$487,618 compared with \$2,380,886 the same period last year. This is because of the cost of "tooling up," he explained. All company officers and directors were reelected.

On the desks of the "Pace-Makers" of this industry...

The Herald is "part of the picture"



Nathan Yamins, president, Yamins Theatres, Boston.

The Hollywood Scene

Editors Support Films, Study by Blair Shows

by WILLIAM R. WEAVER

Hollywood Editor

The head men on the major newspapers of the nation are as firm in support of the motion picture as they ever were, or firmer, and about as unhappy about the implications of television as exhibitors are, but they'd like to see the motion picture makers do a little better job. These are among the findings of Rufus Blair, in charge of out-of-town publicity for the Paramount studio, who has just returned from one of his tours of the nation's major cities—32 of them this time—to find out at first hand what the publishers, editors and theatre department heads are thinking and wanting. He came back cheered.

Editors Not Taking the Space from Pictures

The newspapers, although giving television more space than they gave radio when that was new, are not taking that space away from motion pictures, but from the news section. Even the newspapers that own television stations acquired them defensively, in most cases, and sort of wish they hadn't needed to. But they couldn't risk having an outsider open their editions in front of a camera and ruin the newsstand

sale. They don't want television to ruin motion picture ticket sales either, they told their visitor, and are doing what they can, within ethical limits, to prevent that from happening.

They do not think television is going to wreck or revolutionize this industry. But they don't think the studios are improving their product at a pace commensurate with the improvement of products in other fields of commerce, or even art. They don't profess to know why, and they do mention, as always, that censorship may be retarding progress, but they believe, citing conspicuous instances, that if Hollywood produces meritorious pictures there will be nothing to worry about. Any dissenters?

Six Pictures Started

Six features were started during the week. Most notable among them in many respects, although not as to size or names, being "Here Come the Nelsons," which Aaron Rosenberg is producing for Universal-International with Frederick de Cordova directing. The especially notable aspect of this undertaking is the fact that its principals are Ozzie, Harriett, David and Nicky Nelson, playing themselves. This is the first time a real-life family has played itself in a family-type picture, or any other

kind for that matter, and this Nelson family has been doing precisely that so long and so successfully on radio that it's hard to discern a reason why a series of films as successful as the fabulously profitable Hardy Family series cannot eventuate.

Notable in another way is the star of "Mutiny," a King Brothers production in Technicolor with Angela Lansbury, Mark Stevens, Gene Evans and Patric Knowles in principal roles. It is the first film to be directed by the former Communist Party member, Edward Dmytryk, since declaring himself freed of Communist influence, and is bound to be viewed in the light of that circumstance.

Goldwyn Begins Work On "I Want You"

Samuel Goldwyn, releasing through RKO Radio, launched "I Want You," directed by Mark Robson, with Dana Andrews, Dorothy McGuire, Farley Granger, Peggy Dow and Robert Keith.

Nat Holt, releasing through Paramount, rolled "Denver & Rio Grande," directed by Byron Haskin, with Edmond O'Brien, Dean Jagger, Lyle Bettger, J. Carroll Naish and—the second former Communist member returning to work during the week—Sterling Hayden.

Hal E. Chester began shooting "Joe Palooka in Hitch-Hike Killer," for Monogram, with Reginald LeBorg directing Joe Kirkwood, Cathy Downs, James Gleason and Steve Brodie.

Vincent Fennelly started "Vengeance Trail," for Monogram release, with Lewis Collins directing Wild Bill Elliott, Peggy Stewart and others.

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT

Mutiny (Technicolor)
(King Bros.)

MONOGRAM

Joe Palooka in Hitch-Hike Killer
Vengeance Trail

PARAMOUNT

Denver & Rio Grande

RKO RADIO

I Want You (Goldwyn Prod.)

UNIVERSAL-INT'L

Here Come the Nelsons

FINISHED (8)

COLUMBIA

Pecos River

INDEPENDENT

Whispering Smith Investigates (Royal Prod.; England)
Another Man's Poison (Dougfair Corp.; England)

LIPPERT

F.B.I. Girl

MONOGRAM

The Longhorn

REPUBLIC

The Desert of Lost Men

RKO RADIO

The Las Vegas Story
Overland Telegraph

SHOOTING

COLUMBIA

California Conquest (Technicolor)
Boots Malone (Sidney Buchman Ent.)

INDEPENDENT

No Time for Showers (Vienna)

The Green Glove (Formerly "The White Road"; Benagoss Prod.; France)

MGM

Just This Once

Singin' in the Rain (Technicolor)

Belle of New York (Technicolor)

Lone Star

Westward the Women (Kanab, Utah)

The North Country

PARAMOUNT

Anything Can Happen
Warbonnet

REPUBLIC

The Quiet Man

RKO RADIO

A Girl in Every Port (formerly Untitled Comedy)
Androcles and the Lion

20TH CENTURY-FOX

With a Song in My Heart (formerly "Jane Froman Story"; Technicolor)

East Is East (Joseph Bernhard Prod.)

Lyda Bailey (Technicolor)

Viva Zapata

The Marriage Broker
The Golden Girl (Technicolor)

UNITED ARTISTS

African Queen (Horizon Prod.; Belgium Congo)

Fort Defiance (Mel-ford-USA; Gallup, N. M.)

UNIVERSAL-INT'L

Week-End With Father

The Treasure of Franchard

Meet Danny Wilson

Battle of Apache Pass

WARNER BROS.

The Big Trees (Technicolor)

Bugles in the Afternoon (Wm. Cagney Prod.; Technicolor)

The Tanks Are Coming

Come Fill the Cup
Starlift

STATE CONTROL ASKED IN INDIA

by V. DORAISWAMY
in Bombay

The special committee appointed by the Government of India to investigate conditions in the Indian film industry and make recommendations has come through with a 500-page report. It is believed that the committee's finding will seriously influence the Government's attitude and actions in the future.

On the organizational side, the committee favors the establishment of a Statutory Film Council of India as the central authority to supervise and regulate film industry affairs and to advise central and state governments in regard to various matters connected with production, distribution and exhibition.

The committee believes that such a Council would give the industry the necessary stimulus and inspiration and regulate its affairs along healthy and constructive lines.

The group recommends a flat rate of entertainment tax on admissions for all seats. It also believes that all responsibility for production should lodge within the Central Government. That body too should retain the power to regulate exhibition.

The committee feels the export of films has not received the attention it deserves and it recommends a reduction in the duty on Pakistani films imported into India. Another recommendation covers running time, with the suggestion made that no film run longer than 105 minutes without interruption.

Establishment of a Film Finance Corporation is considered a "must" by the committee, which says the industry cannot depend on private institutions. It adds that the capital required for the corporation should be subscribed in such manner as to give the state, the community and the industry a stake in its operation. At the start, it is recommended that the state government contribute five per cent of the tax revenue to the corporation.

The trade agreement concluded between India and Pakistan last February does not appear to have helped smooth the film trade between India and western Pakistan. While exposed film has been placed on the free list between India and eastern Pakistan, no such provisions has been made in regard to western Pakistan.

Producers in Pakistan have been asking for protection for the Pakistan film industry. Pakistan films need India as a market more than Pakistan itself and free trade between the two countries is as much in the interest of Pakistan as of India.

There is an import duty of four as. per foot by the Government of India on foreign pictures, including those coming from Pakistan, as against a duty of 6 pies per foot imposed by the Pakistan Government on all

foreign films. However, a penalty tax is being imposed by the Pakistan Government on imported Indian films.

The object of this tax, it is said, is to "discourage illegal imports of Indian films into western Pakistan." Since no arrangements have been made to issue import licenses, all imports are actually illegal and therefore subject to the penalty.

SWEDEN

by LARS-ERIC SVENSSON
in Stockholm

Actress Eva Dahlbeck and cameraman Martin Bodin received Swedish Oscars in the form of gold medals from the Swedish Film Association at a gala performance here May 6. Miss Dahlbeck received her medal for playing the title role in the social drama, "Only a Mother" and Mr. Bodin got his award for his camera work in the same picture.

The gold medal can be awarded only once to each recipient and that is the reason actor-producer-writer Hasse Ekman and actor-director Edvin Adolphson did not receive it this year.

The trade here is still waiting for the Parliament to discuss the Government's plan to aid the industry. A special committee has worked out suggestions for economic aid but the Parliament has not yet studied these proposals. The producers are anxious to get word soon since a delay may mean postponement of the 1951-52 production season. The committee suggested the Government return 20 per cent of the income from the entertainment taxes on Swedish films to producers.

During the first three months of 1951, 102 films opened at first run houses here, the U. S. topping the list with 66 pictures. Britain sent 16 and Sweden and France were represented by eight each.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Following the example of the producers who are campaigning for the establishment of a code of morals based on the American pattern, the scenarists local of the Picture Production Workers Union (STPC) is arranging a code that will govern decency in film stories. The writers are at present conferring with the code-minded producers regarding self-regulations on story material.

Ing. Guillermo Gonzalez Camarena, radio

engineer and inventor of a television receiver, is practically ready to open his television station, XHGC, channel 5, which will be the third video transmitter to go on the air here. The other stations are XHTV, which Novedades, an important local daily, opened last summer, and XEWT, which is operated by Emilio Azcarraga, top exhibitor and radio station operator. The station started up March 21 with a telecast on the opening game here of the Mexican big league baseball season. Station XHTV recently covered the opening of the spring season of the National Opera Co.

Some producers and distributors here are worrying about the possibility of a sharp depression in the fall, a condition which they ascribe to severe losses from the prolonged drought and the reduction in bank loans. The optimists cite the Mexican's great liking for pictures and the fact that, while people may not have enough money to buy food, they always seem to be able to afford their favorite amusement—motion pictures.

Exhibitors here are taking a loss of from five to 10 per cent on account of the city government order banning all children under five from theatres and other public places of amusement. The reason is the polio epidemic which is raging in these parts. Second and subsequent run houses are hardest hit.

IRELAND

by T. J. M. SHEEHY
in Dublin

With Prime Minister De Valera once again heading the Government, the change in leadership here is not likely to affect the cinema and entertainment taxes.

Just over three years ago, Mr. De Valera's Fianna Fail administration made sharp increases in taxes on entertainment, drink and tobacco. These higher levies were continued until the Government's term of office expired. In the election that followed, Fianna Fail were defeated by the Inter-Party grouping. Leading party of the group was Firre Gael, which had pledged itself to abolish the tax increase.

Immediately after taking office, the Inter-Party administration reduced the taxes on admissions and granted complete exemption on admission taxes to certain types of rural houses. Two months ago, the Inter-Party government resigned when faced with defeat. The budget as a whole was passed however. It continued the reduced admission taxes and the exemptions and enlarged slightly the number of rural cinemas which are exempt.

It is now said that the portions of the budget passed before the change of government will be continued for this year by Finance Minister MacEntee. That means there will be no increase on admission price taxation and no withdrawal of the exemptions. It must be recalled that the Fianna Fail believes in raising more money by direct taxes on "luxury" items, with theatres rating as a priority among them.

The National Spotlight

ALBANY

The Colchester in Downsville, N. Y., opened July 6. Built from a Quonset hut by residents of the town, it will be directed by Cliff Hall, recently manager of the Smalley theatre in Sidney and prior to that affiliated with houses in Massena, Watertown and Utica. Downsville, on the rim of a giant dam under construction as part of New York City's water supply system, has been off the film map since a fire destroyed the theatre which Harvey English, of Hancock, operated. . . . Julius Perlmutter has taken a seven-year lease from Harry Lamont of the Lake George drive-in, between Lake George and Warrensburg. The first automobile theatre in that area, it was opened by Lamont in 1947. Mr. Perlmutter this spring assumed operation of the Fort George drive-in, outside Lake George. Nathaniel Englander, builder and former owner, is manager. George DiRemer continues as manager of the Lake George. Mr. Perlmutter also has the Lake, indoor situation in Lake George Village, and houses in Watervliet and Schenectady.

ATLANTA

Trade not of the best, with the weather hot with some rain. Playing at the local theatres: Art, "The Long Dark Hall"; Rialto, "Walk Softly Stranger"; Loew's, "Strictly Dishonorable"; Roxy, "The Light of the Western Stars" and "Heritage of the Desert"; Fox, "Dear Brat"; Paramount, "14 Hours"; Rhodes, "The Great Caruso," second week. . . . John Bachman, branch manager, United Artists, has resigned to take over the branch of Monogram Southern Exchanges in Charlotte, N. C. . . . H. S. Marshall appointed manager of the Ridgewood theatre, Daytona Beach, Fla. . . . Malcolm F. Estes has resigned as manager of the Lake theatre, Lake Worth, Fla. . . . H. B. Wright appointed manager of the Auburn-Opelika drive-in, Auburn, Ala. . . . The new Boca Raton theatre, Boca Raton, Fla., owned by Walter Colby, with 600 seats, has opened. . . . R. Norris Holaway, manager of the Alabama theatre, Birmingham, Ala., has been appointed publicity and promotion director for the October Community Chest drive. . . . Eddie Watson, Strand theatre, Montvallo, Ala., was on the row.

BOSTON

Hot weather over the weekend dropped grosses down with Josephine Baker in person at the Keith Boston plus "Hollywood Story," in for nine days, the standout. Other spots were only average or below. . . . New England's newest drive-in, the Rustic in North Smithfield, R. I., opened July 3 with Al Vonck handling the buying, booking and managing. The 550-car unit is owned by two Boston business men, John Mason and Edward Skrickus. . . . The Colonial in Bethlehem, N. H., a summer situation, has

been reopened by Jack Eames for the new season, with Affiliated Theatres handling the buying and booking. . . . The first meeting of the 1951 Jimmy Fund drive for the Children's Cancer Research Foundation was called by president Martin Mullin at a luncheon at the Hotel Statler. Seated at the head table were Samuel Pinanski, chief barker of the Variety Club of New England, Mr. Mullin, Arthur Lockwood, Max Levenson, Edward Fay, Meyer Stanzler, Oliver Ramsdell and Bill Koster. The drive gets under way August 26 and ends Sept. 9. . . . Nathan Yamins celebrated his 40th reunion at Harvard College during commencement week.

BUFFALO

Murray Whiteman, chief barker, Tent 7, Variety club of Buffalo, announces that the club will present a trophy to the winner of the Variety Club Handicap to be run Monday, July 23, at the Fort Erie, Ontario, track, which now is managed by Stanley Weber, former local theatre manager. . . . Charles B. Taylor, Paramount theatres ad-pub chief, again named member of the publicity committee for the Community Chest drive next fall. . . . The Skyway drive-in theatres, the Lakeshore and the Niagara are observing their fourth anniversaries with Bill Brett and William P. Rosenow putting on some outstanding birthday shows. . . . Dick Kemper, Dipson zone manager, was ringmaster at the Buffalo Bill Tent, Circus Saints and Sinners party the other day at Cherry Hill Country Club, across the border. . . . Ed Walter, well known along Film Row, is installing a miniature train at the Skyway Lakeshore playground.

CHICAGO

First run business continued to hold up, with "Fabiola" and "The Thing" racking up good returns at the State Lake and the Woods. "Oliver Twist" is scheduled to move over from the Esquire to the Surf next week, and looks to be headed for a long run there off results so far at the Esquire. In the neighborhoods, "The Great Caruso" still is going strong, with several houses planning to hold it for second and third weeks. . . . The entire Loop benefited from the telecast of the La Motta-Murphy fight at the State Lake. Other theatres caught much of the overflow and many people attended other Loop theatres before going to the State Lake for the second showing of the fight on the Paramount film-storage TV equipment. . . . Starting date of the Allied Theatres radio program, "Movies for Millions," has been pushed back from July 2 to July 9.

CINCINNATI

Theatre returns are showing some improvement over recent weeks, with "Strangers on a Train" heading for an estimated

\$14,000 at the RKO Albee. Other offerings on view include: "The Frowler," RKO Palace; "Jungle Headhunters" and "Jungle of Chang," RKO Grand; Lewis Colton, adventurer, made a personal appearance at the Grand on the opening day of the picture; "The Brain Snatcher" and "The Evil Mind," first half, RKO Lyric; "Tars and Spars" and "1001 Nights," second half at this house; "My Outlaw Brother" and "When I Grow Up," Capitol; "Little Giant" and "Time of Their Lives," Keith's and third week of "Kon-Tiki" at the Guild. . . . James C. Keefe, Northio city manager, in charge of the Paramount and Rialto theatres, in nearby Hamilton, Ohio, has resigned to take an executive position with the Louis Wiethe circuit of local suburbs, with headquarters here. He has been succeeded by William Dodd, formerly manager of RKO theatres. The two per cent amusement tax, repealed by city council, in Martinsburg, W. Va., after being challenged because it had not been approved by the state legislature, again is in effect, the legislature having granted the Council the authority to legally pass the measure.

CLEVELAND

Second TV telecast at the RKO Palace theatre of the La Motta-Murphy fight was even more successful than the first. Practically every seat in the house was sold at the advanced price of 90 cents. Jack Platt, RCA regional sales manager, reports contracts signed with several theatre owners in this territory for RCA TV installations, among them reportedly the Palace theatre, Youngstown, Robins theatre, Warren, and Hippodrome, Cleveland. . . . "Angelo" did so well in its third week at the Lower Mall that, in spite of having advertised a coming attraction, the picture was held over a fourth week. . . . Barbara Charnas, daughter of Nat Charnas, Toledo theatre owner, was married this week in Cleveland to Alvin Arsham of this city. . . . "Cyrano" is slated to open its first popular price local run July 26 at the RKO Palace. . . . Jerry Wechsler, Warner branch manager, substituted for Loew theatre division manager, Frank Murphy, as guest speaker at the Lion Club meeting in Lorain. . . . Leo Jones of Upper Sandusky is building a drive-in at Carey, O. . . . Herbert K. Hoglan, owner of the Genoan theatre, Genoa, Ohio, became the father of a son, Lee Micklin Hoglan, June 23, and the following day started the run of "Born Yesterday" at his theatre, making it the neatest coincident of the week.

COLUMBUS

Average business was recorded in first run situations with "Strictly Dishonorable" in as a single feature at Loew's Ohio, where a sneak preview of "Show Boat" boosted the gross. RKO Palace drew good notices with

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"Apache Drums" and "The Fat Man" with "The Last Outpost" in for nine days at Loew's Broad. The Grand had a revival of two Abbott and Costello comedies, "Little Giant" and "The Time of Their Lives." . . . Richard Secord, assistant manager of Loew's Broad, has reported to the U. S. Military Academy at West Point to start his cadet training. . . . Majority of neighborhood theatres which had a 60-day test of last main feature starting at 8:30 has resumed the previous schedule of main features on at opening and close. . . . Martin Smith, president of Independent Theatre Owners of Ohio, in the first bulletin he has issued since the death of P. J. Wood, praised highly the work of the late organization secretary.

DENVER

"Excuse My Dust," at the Broadway, and "Ace in the Hole" at the Denham, will stay at those houses at least a second week. The Orpheum pulled "Cause for Alarm" and "Seven Days to Noon" after a poor five days. Other first runs include "Half Angel" and "Million Dollar Pursuit," at the Aladdin, Tabor, Webber; "Secret of Convict Lake" and "Big Gusher," Denver, Esquire; "Winslow Boy," Vogue, and "Bitter Rice" and "Murder in Reverse," in its second week at the Rialto. . . . Carl Larson, 20th-Fox office manager, back on the job after a lengthy illness. . . . J. J. Morgan, for years manager of the National Theatre Supply here, is in St. Joseph's Hospital suffering from heart trouble. . . . Vince Footman, Victory theatre partner, has been told by his doctor to take it easy following a heart attack.

DES MOINES

Jimmy Redmond has exchanged posts with Don Allen in a Tri-States switch. Redmond became city manager for the company in Sioux City and Allen has taken over his former job as Tri-States publicity chief. Employees held a farewell party for Redmond and another for Barbara Anthony, advertising secretary, who has left Tri-States to await the stork. Her replacement is Mary Burbank. . . . Gene Autry took Des Moines by storm, with some 50,000 children and adults turning out for the big parade and as many taking in the five-day rodeo. Autry visited hospitals and shut-ins, made radio appearances, and visited circuit offices and exchanges. . . . Bob Leonard, manager of the Des Moines, Des Moines, is vacationing in California. . . . The remodeled Dumont theatre held its grand opening last week. . . . Mr. and Mrs. Bob Johnson of Thompson have purchased the Hiland drive-in theatre at Estherville. The outdoor house will be rebuilt and renamed the Estherville Chief. It will be managed by Charles Legg.

DETROIT

Managers report business is just a little below average. People would just as soon spend a hot day in a nice cool theatre than on a beach according to most managers. "The Prince Who Was a Thief" received a warm welcome at the Michigan. Piper Laurie, star of the picture, made an appearance on the Michigan stage. United Artists is featuring "Showboat." "The Prowler" is featured at the Fox. A double bill at the Palms offers "Ace in the Hole" and "Skip-

along Rosenbloom." Madison is showing "Little Big Horn" and "Savage Drums." "The Great Caruso" is being held for a seventh week at the Adams. "Cyrano De Bergerac" will be the Adams next feature at popular prices. . . . Wisper & Wetsman circuit has just installed theatre type television in their Eastown theatre. The Michigan is the only other theatre to have television facilities.

HARTFORD

New downtown first runs in Hartford included U-I's "Katie Did It" and "Smugglers Island," Warner Strand; Paramount's "Appointment With Danger" and 20th-Fox's "14 Hours," Allwyn; 20th-Fox's "Half Angel" and MGM's "Soldiers Three," Loew's Poli. . . . George E. Landers, Hartford division manager, E. M. Loew's Theatres, reported the circuit would open its newly-completed 850-car capacity Farmington Drive-in, Farmington, Conn., on July 4, with Hector Frascadore as manager. . . . Willard B. Rogers, president of the Will Rogers Drive-in Theatre Corp., Manchester, Conn., has been elected a vice-president of the Hartford Chamber of Commerce. . . . Ann Lamo, manager of the Webster Theatre, Hartford, back from a vacation in Niantic, Conn. . . . Ryan-Dexter Enterprises, Inc., a new Vermont corporation, has filed, listing as incorporators, Harold J. and Gertrude M. Ryan, and Ralph W. and June V. Dexter, all of St. Albans, Vt.

INDIANAPOLIS

Dr. Marvin Sandorf has arranged a public wedding for the Twin Drive-In Thursday night. He also has bought a second-hand fire engine to give the kids a ride and wash the screens. . . . Roger Sherer has closed the Union theatre at Liberty for the summer. . . . Joe McKinley, who formerly operated the Lyceum at Terre Haute, has taken over the Rex at Montezuma. . . . Harry Douglas, Dana exhibitor, has accepted a post as dispatcher for the B & O Railroad there. . . . Dick Lochry is working a community deal at the Arlington, whereby merchants give children under 12 free tickets for Wednesday matinees during July and August. . . . Business hit the season's low at first runs here last week, \$8,000 for "Teresa" at Loew's leading the town. But it looks considerably better all around in the current week.

KANSAS CITY

"Take Care of My Little Girl" is at the Fairway-Granada-Tower-Uptown group of day-and-date Greater Kansas City first runs; the Tower and the Granada having as extra feature "Belle Le Grande." They started "The Frogmen" July 4. . . . The four day-and-date first runs of Fox Midwest gave a "Kiddies Vacation Fun-Fest" Saturday morning, June 30, with "Abbott and Costello in the Navy" and 10 cartoons; 25 cents admission to all. . . . The Midland is showing "Strictly Dishonorable" and "Gasoline Alley"; "Excuse My Dust" next; "Show Boat" is in the offing. . . . "Last Holiday" is in its second week at the Kimo; next "The Blue Angel." "Mr. Lucky" and "A Lady Takes a Chance" opened at the RKO Missouri June 27; then "Strangers on a Train." The Esquire has a pair of outdoor pictures—"Thunderhead" and "Smoky"; and

will present a midnight adult show Tuesday. The Paramount started "Fort Worth" June 29. . . . The Starlight open air theatre in Swope Park opened with "The Desert Song"; and attendance of approximately 6,000 to 8,000 (400 standees Saturday night, June 30) in a week of heavy and frequent rains; audience stayed through a shower one night, but performance was stopped after an hour by rain another night. "Rio Rita" started July 2 for a week.

LOS ANGELES

Loew's State and the Egyptian claimed an all-time record in the fifth week of "The Great Caruso." . . . The RKO Hillstreet, exclusively devoted to screen fare for some years, appeared set to take over the former Orpheum position and trade as a downtown vaudeville house, with French singer Josephine Baker heading the first show. . . . The Los Angeles and Chinese had "The Secret of Convict Lake," the United Artists circuit "The Prince Who Was a Thief," the three Warner houses "Strangers on a Train" and the two Paramounts' re-releases of "Star Spangled Rhythm" and "The Miracle of Morgan Creek." . . . An unusual attraction at the Globe, El Rey and Irish was "Suicide Attack," the captured official Japanese war film. . . . The Hawaii, Rialto and Center joined up to pair "Back Streets of Paris" and "Back Streets of Juarez." . . . Two neighborhood theatres were added to the dark list, with Irving Rosenblum closing his Victor at 18th and Main Streets and Irving Kanowitz selling his Union theatre at 20th and Union streets to the tile workers union for use as a union hall at a reportedly tidy sum.

LOUISVILLE

At the first runs, the Mary Anderson brought in "Strangers on a Train," while the Rialto featured "Dear Brat" and "When I Grow Up." At Loew's was "Strictly Dishonorable" and "Operation X." At the Scoop was "All About Eve" and "A Letter to Three Wives," with the Strand offering "The Time of Their Lives" and "Little Giant." The Brown took over from the Rialto "You're in the Navy Now" and "The Perfect Woman." . . . A. N. Miles, owner and manager of the Eminence theatre, Eminence, Ky., was appointed by the Kentucky Association of Theatre Owners as chairman of the State Motion Picture Industry Committee. Eminence is now in process of getting a substantial industry. Leitchfield has already gotten a plant employing more than 200, and apparently General Electric Company is establishing its "Appliance Park" plant in Jefferson County here. . . . Mrs. Clyde C. Marshall, co-owner and manager of the Columbian theatre, Columbia, Ky., has been awarded a certificate for outstanding service and length of time served as a member of the Kentucky Society for Crippled Children. . . . Out-of-town exhibitors on the row recently included: Fred Belcher, Family Drive-in Theatre, Charlestown, Ind.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; James L. Dunn, Paoli Drive-in, Paoli, Ind.

MEMPHIS

First runs reported steady business. Strand showed "Take Care of My Little Girl," after an extensive promotion cam-

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paign. Loew's State presented "Fighting Coast Guard." Loew's Palace had a good opening with "Best of the Bad Men." Malco brought back "Samson and Delilah." Warner had good business with "Smuggler's Island." . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., announced he was having an RCA screen-size television receiver installed in the Malco at Memphis immediately. . . . James W. Seay, who operates theatres in Arbyrd and Cardwell, Mo., has turned his business over to his wife and reentered the service as a major in the Air Forces. . . . Royal theatre, Atkins, Ark., has been sold to E. A. Patton. . . . MidSouth exhibitors shopping and booking on Film Row included Mart Mounger, Calhoun City; A. A. Tipton, Manila; William Elias, Osceola; Gordon Hutchins, Corning; W. F. Ruffin, Sr., Covington; Jack Watson, Tunica; D. D. Spitzer, Jackson, and M. E. Rice, Jr., Brownsville.

MIAMI

Mario Lanza continues to lure in the patrons in "The Great Caruso" in its fifth week at the Embassy and Variety; Carib, Miami and Miracle offering "Take Care of My Little Girl"; "Strangers on a Train," Paramount, Beach; "Lucky Nick Cain," Lincoln, Town; "The Prince Who Was a Thief," Lauderdale's Gateway; "Madonna of the Seven Moons," Mayfair Art; "The Walls of Malapaga," Colony Art; and "My Forbidden Past" at the Olympia with stage show headliner Janis Paige. Paramount had a midnight showing of "Ace in the Hole" and the Town had "Five." . . . Charlie Whitaker, manager of the Paramount, reported Travis Dumas, his former assistant, is now working for Uncle Sam. His replacement is Jimmy Martin, formerly of the Olympia. . . . Mitchell Wolfson, chairman of the local committee of the observance of Fourth of July had scheduled Lt. Gen. John R. Hodge to speak at Bayfront Park festivities on Independence Day. There was to be rededication and forms for signatures have been prominently displayed in most theatre lobbies.

MILWAUKEE

Last week when "Excuse My Dust" was shown at the Riverside, an antique automobile exhibit was held in front of the theatre. The exhibit, sponsored by the Antique Automobile Club of America, featured cars from a 1902 Mobile steamer to a 1913 Mercer racer. Eight cars were in the exhibit. . . . When the Variety Club met last week, president Hugo Vogel reported on the national convention. Morey Anderson and Benny Benjamin were appointed chairmen of the annual golf outing. . . . The Fox-Wisconsin used some of television's lines in one of their ads last week. It read: "Gay Rollicking fun on our 26-foot super screen." . . . "Fabiola" did well in its week's engagement at the Wisconsin. "Teresa" played at the Towne last week, while at the Warner was "Strangers on a Train." "As Young as You Feel" was viewed at the Wisconsin, and at the Palace "Best of the Badmen."

MINNEAPOLIS

Earl C. Peterson, owner-manager of Pety's Entertainment Enterprise, Minneapolis, has been released from St. Barnabas

WHEN AND WHERE

July 16-19: Convention, Pacific Coast Conference of Independent Theatre Owners, Del Mar, Cal.

July 23-26: Producers' and exhibitors' seminar, Council of Motion Picture Organizations, Hollywood, Cal.

September 18, 19: Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.

September 23-27: Annual convention, Theatre Owners of America, Astor Hotel, New York City.

September 24-26: Annual meeting, Motion Picture Industry Council of Canada, Mount Royal Hotel, Montreal.

October 11-13: Joint convention, Theatre Equipment and Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

October 28, 29: Fall board meeting, Allied States Association, Biltmore Hotel, New York City.

October 30 - November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

hospital following recovery from an operation. . . . Twenty business firms from all sections of Minneapolis, cooperated with the "100 Twin Drive-in Theatre," in sponsoring a drawing of lucky name cards in conjunction with the showing of the movie "The Brave Bulls," at the drive-in. The winner received a supply of beef to last all winter. . . . Francis, the talking mule of the movies, made several personal appearances in Minneapolis, Friday, June 29, in connection with a defense bond rally. . . . With school vacation here, Twin City drive-in theatres are making special efforts for child patronage. . . . "Fabiola" is playing a second week at the Lyric. "Double Crossbones" is at the Gopher. "Samson and Delilah" is at the Uptown. The State is playing "Night Into Morning."

NEW ORLEANS

Screen offerings in downtown theatres (a re-release) "The Devil and Daniel Webster" at the Avenue. Loew's State swung their opening of "Teresa" from usual Saturday to midweek to start "Excuse My Dust" on July 4. The Civic has "Kon-Tiki" to be followed by "The Man from Planet X"; Joy's venture of "The Great Caruso," subsequent downtown run and after several neighborhood showings pulling healthy gross didn't fare so well. Opening Saturday with "Bedtime for Bonzo." "Fort Worth" is at the Saenger, a Saturday opening. At the Center, New Orleans premiere of "Lucky Nick Cain." . . . Ritz theatre, Lake Charles, La., closed until further notice. . . . Midway Drive-in, Opelousas, La., reopened after a short period of closing for screen and screen tower repairs damaged by wind. A. J. Rosenthal in charge of operations. . . . The new Gordon theatre, Baton Rouge, La., opened July 1. So did the Harvard in

Winnsboro, La., theatre, for colored patrons only. . . . Abe Berenson closed his Hollywood in Greta, La., on July 2. . . . Hollywood, Coshatta, La., is closed for a brief spell due to polio cases in the town. . . . Out-of-town exhibitors visiting were R. O. Sigler, Dome, Hattiesburg, Miss.; Wm. Shiell, Marrero Drive-in, Marrero, La.; Mrs. Bertha Foster, Violet, La.; B. E. McGinty, Lake Drive-in, Pascagoula, Miss.; A. L. Morgan, manager, Fred T. McLendon Theatres, Union Springs, Ala.; Rock Fagot, Illings, Ocean Springs, Miss.

OKLAHOMA CITY

First run theatres are showing: Criterion, "Take Care of My Little Girl"; Mid-west, "Excuse My Dust"; Warner, "Folsom Prison"; Sooner, "Comanche Territory" plus "Ma and Pa Kettle Go to Town"; Center, "Lorna Doone"; State, "M" plus "The Big Gusher." . . . Citrus Drive-In Theatre, Inc., San Benito, Texas, has been granted a charter; capital stock, \$25,000; incorporators, Josephine Z. Elizonda, Maria T. Garcia and Cornelia E. DeSalme. . . . Ted Butterfield of Lincoln, Neb., moved in this week as city manager of Cooper Foundation Theatres, which operates the Criterion and new Harbor theatres downtown and numerous neighborhood houses here. He succeeds Charles Freeman, transferred to Colorado Springs as manager of Cooper theatres there. . . . At the same time Gordon D. Leonard moved down from the Trail theatre, Colorado Springs, to take over management of the new Harbor theatre here. This new house, remodeled on the site of the old Liberty theatre, opened July 1. In addition to being city manager, Mr. Butterfield will take over as resident manager of the Criterion, replacing Ed Thorne, who moves up to film buying and booking for the Cooper Foundation here. . . . Variety Club members from Oklahoma staged a homecoming in Oklahoma City last week to pay tribute to the Variety Club Health Center's tenth anniversary.

OMAHA

"Take Care of My Little Girl" went over the \$12,000 mark at the Paramount while Bob Crosby's Club 15 on the stage and "Mr. Universe" on the screen hit \$21,000 at the Orpheum during a week plagued with cloudbursts and windstorms. . . . "Kon-Tiki" was held over after a good run at the suburban Dundee. . . . RKO Brandeis is booming its matinee business with its noon Hopalong Cassidy picture featuring a summer "Western Fun Carnival." . . . L. E. Burkey, former Desher theatre owner and now of Boulder, Colo., was back in Omaha last week visiting film friends. . . . Warren Hall, Rodeo theatre at Burwell, Neb., will be arena director of the Burwell Rodeo August 8-11. He visited Omaha with his mother, Mrs. Georgia Rasley, operator of the O'Neill, Neb., Royal theatre before leaving for a Canadian fishing trip. . . . Phil Lannon, West Point, Neb., Rivoli, is angling at Red Lake, Ontario.

PHILADELPHIA

With the July Fourth holiday coming mid-week and bringing in a heavy array of new product of major importance, plus the public celebrations of the holiday bringing many to the center of the city, favorable business

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was enjoyed by the downtown houses. . . . Jerome and Joe Engel have taken over the Center, Schichshiny, Pa., and the Strand and Temple in Berwick, Pa. . . . Florence Weiner, former head booker-office manager at Eagle Lion Classic, left her post with the newly-formed Tri-State Theatre Service. . . . David, Harold and Reuben Shapiro have taken over the operation of the Alden, in the Germantown section. . . . Pleasant Hill Drive-In near Wilmington, Del., opened a free kiddies' play area with train rides, merry-go-round, swings and slides, and no charge at any time. . . . It's a daughter for the Ted Vanetts. He's director of publicity for the William Goldman Theatres here. . . . Angelo Scavo opened his Oakhill Drive-In near Moosic, Pa. . . . Melvin Fox, independent circuit head, returns to the board of directors of the Robin Hood Dell, outdoor summer concert series. . . . A total of \$13,416.42 was collected between January 1 and June 1 by Pottsville, Pa., from the 10 per cent theatre admissions tax—the total slightly under for the same period last year.

PITTSBURGH

Manager John D. Walsh packed the Fulton theatre for the Murphy-La Motta fight. This time at \$1.50 with all seats reserved. . . . But he didn't turn a couple of thousand fans away as he did in the Joe Louis-Savold fight. . . . "Strictly Dishonorable" opened strongly at Loew's Pann as did "Fabiola" at the J. P. Harris. Other openings had "Trio" in the Art Cinema, which did extremely well; "Best of the Badmen" at the Stanley. . . . The Stanley was packed for the finals of "The Talent Hunt," a promotion that has been eminently successful, especially in the neighborhoods. . . . The gross for the Variety Club's all-night TV show has reached almost \$42,000. . . . It goes to build a wing for the St. Rosalia Foundling Home. . . . Film Row was well represented at the dinner for Saal Gottlieb in the William Penn Hotel. The Warner executive who moves to take charge of the New York and New Jersey districts, was presented a sterling tea and coffee set. . . . Frank Sinatra is headed here in connection with "Meet Danny Wilson."

PORTLAND

The downtown features had a hard time to keep pace with the outdoor attractions, as summer came on with a rush. Drive-ins generally reported good business. "Great Caruso" moved into fifth and final week at United Artists—"Kon Tiki" finished a good fourth week at Hamrick's Music Box. "Apache Drums" Broadway—"My Forbidden Past," Orpheum—"You're in the Navy Now" jointly at Paramount and Oriental—"The King's Jester," Guild. . . . James Keefe, manager of State theatre, Spokane, cited killing tax bills while serving as state Senator. . . . Ralph Rudolf, now assistant at State. . . . Bob Peterson assistant to Hamaker and assistant at Fox Theatre; Morris Nimmer, Manager Orpheum—Assistant Jerry Berry. . . . James Hone, executive manager for theatre independents give sage advice to city fathers in having them refuse licenses to Carnivals. . . . "Go for Broke" now in third week Post Theatre, Spokane. . . . Oregon's population now up to 1,521,341. . . . Clark County passed ordi-

nance which reduces tax on admissions from one cent on every 10 cents to one cent on every twenty cents admission.

ST. LOUIS

The parade of the stars continues. Last week Ronald Reagan was in town; now it is noted that young starlet Piper Laurie is scheduled to make her local appearance this week. All types of activities planned for the actress. . . . New openings included: "Strictly Dishonorable" at Loew's State; "Strangers on a Train" and "Hollywood Story" at the Fox and "Comin' Round the Mountain" at the Missouri. After enjoying a good week at the Missouri, "Take Care of My Little Girl" along with "Along the Great Divide" moves downtown to the Ambassador. "Teresa" is a moveover, going from Loew's State to Loew's Orpheum for a second week. The adventure film, "Kon-Tiki," opened at the Shady Oak, westend art theatre.

SAN FRANCISCO

After a successful Variety Club picnic, local showmen are settling down to work again. Contrary to other years, the affair was held on Saturday, which resulted in a bigger turnout than last year and guests included members of the industry, union officials, civic leaders and the Film Colony Club members. On the sick list over town: George Schaeffer, MGM assistant shipper who is recuperating from surgery at St. Mary's Hospital; Frank Woods, Lippert executive, ill at his home; J. Earl Henning, Lippert official, who entered St. Mary's Hospital for major surgery, and Fay Reeder, Fox West Coast San Francisco and Reno district manager, recuperating from surgery at his home. . . . John Norcop has resigned as publicist for Fox West Coast Theatres here and in Oakland. . . . The 750-car 19th Avenue Drive-in at San Mateo (General Theatrical) has dropped its experimental admission price of \$1 per car, regardless of the number of passengers. New price is 50 cents per person. Before the \$1 policy became effective, admission was 70 cents per person. The company found the average car brought in about two and one-half people, therefore there wasn't much to be gained in the \$1 admission. . . . A fire of undetermined origin completely destroyed the 1200-seat Pacific Grove theatre at Pacific Grove, owned by Golden State Theatres. New construction will soon be under way.

VANCOUVER

The Audien theatre in Wetaskiwin, Alta., 40 miles from Edmonton in the new oil field section, has been sold by the Roxy circuit to John Danyluk, former Winnipeg theatre man. It seats 375. . . . L. T. Kemple, who was with the Steel circuit in northern British Columbia, has taken over the Rainbow theatre at McBride on the Prince George-Jasper line. The theatre will show two programs weekly. . . . Spiritwood, a Saskatchewan farming community, will have a new modern theatre which will be built by Fred Murray and will replace the now closed 155-seat Strand theatre providing a permit is issued by the Government for scarce building material. . . . The forest fire hazard has forced closing of a number of theatres in the B. C. lumber camps, film

exchanges reported, and film shipments have been discontinued. . . . Famous Players have moved Dick Letts from the Strand theatre at Trail, B. C., to the downtown International-Cinema, Vancouver. . . . Alex Barclay of the Paramount at New Westminster succeeds Mr. Letts at the Trail, and Frank MacKenzie of the Alma here moves to New Westminster. . . . Walter Hopp from the Cinema takes over the Kitsilano, local suburban, from Joe Millman, who has left for a trip to Great Britain. . . . Bright spot in an otherwise colorless session is "Great Caruso" at the Capitol, doing capacity in spite of a record hot spell. Reissues of "Up in Arms" and "They Got Me Covered" outpaced first runs of recent weeks at the Strand. Otherwise returns are under par. Also playing were "Lullaby of Broadway" at the Cinema, "Appointment with Danger" at the Dominion, "Go for Broke" at the Orpheum, "Pool of London" at the Vogue, "Kentucky Jubilee" plus stage show at the Hastings. "The Man from Planet X" and "The Scari" at the Fraser and Plaza, "Adventurers" and "The Way Ahead" at the Paradise, and a second week of "The Dancing Years" at the Studio. . . . Theatre Under the Stars started its nine-week run at Stanley Park to smash business, at prices scaled from 35 cents to \$2. First week was "Chocolate Soldier." . . . John Duff Johnstone, 55, past-president of Canadian Moving Picture Pioneers, died suddenly in Vancouver this week. A former theatre owner, he was in the cafe business.

WASHINGTON

New openings included: "Two of a Kind" at the Warner; "Al Jennings of Oklahoma" and "The Flying Missile" at the Metropolitan; "Teresa" at the Capitol; "Best of the Badmen" at RKO Keith's; "Molly" at the Little; "The Dancing Years" at the Plaza. Holdovers included: "On the Riviera" at the Palace; "The Great Caruso" at the Columbia, making a sixth downtown week for this picture; "Fabiola" at the Trans-Lux; "Tales of Hoffman" at the Playhouse; "Brave Bulls" at the Dupont; "Ways of Love" at the Pix. . . . Jake Flax, branch manager of Republic, is celebrating his 40th year in the industry. . . . The Washington Academy of Sciences will sponsor "Kon-Tiki" at the Dupont theatre. Funds will be used to finance the 1952 science fair in the District of Columbia. . . . The Dupont theatre opened an exhibition of paintings by Theodora Kane, of Washington, who offered the results of her recent trip through Mexico. On the screen the Dupont showed "The Brave Bulls." . . . The Variety Club membership committee approved the following new members: Jack Allyn, musician; Theodore John Christensen, theatrical equipment and management; Kenneth McGuire, assistant manager, Playhouse theatre, and William C. Hettrick, Alexander Film Co. . . . Dorothy Kolinsky, Variety Club secretary, will spend her vacation in Denver.

"The River" Premiere Set

Jean Renoir's "The River," United Artists release, will have its world premiere at the Paris theatre, New York, September 10, William J. Heineman, UA vice-president in charge of distribution, announced in New York last week. It will be shown on a two-day, reserved seat basis. Kenneth McEl-downey produced "The River" in India.

"What the Picture did for me"

Columbia

AL JENNINGS OF OKLAHOMA: Dan Duray, Gale Storm—Enjoyed fair weekend business. Nice small town entertainment. Played Friday, Saturday, June 22, 23.—Beau Theatre, Belle River, Ont., Canada.

FLYING MISSILE: Glenn Ford, Viveca Lindfors—A fairly interesting story about the sub-launched guided missile. Very draggy in spots, especially for Saturday matinee kiddies. Has too much romantic complication, and the romance and business have trouble fitting into a smooth story. Below average. Played Friday, Saturday, June 8, 9.—Brad Messer, Burley Theatre, Burley, Idaho.

LIGHTING GUNS: Charles Starrett, Smiley Burnette—We double-billed this with "Fireball," which usually gives us nice weekend business, but feel that we are suffering a summer slump. Played Friday, Saturday, June 22, 23.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MARY RYAN, DETECTIVE: Marsha Hunt, John Lital—This is a good action picture which proved to the liking of the customers. Played Friday, Saturday, June 22, 23.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

ROGUES OF SHERWOOD FOREST: John Derek, Diana Lynn—Plenty of good action and was well liked even by the kids. We were a little surprised at the turn-out in this small town. Played Friday, Saturday, June 1, 2.—Francis Gill, Paonia Theatre, Paonia, Colo.

TEXAS DYNAMO: Charles Starrett, Smiley Burnette—Charles Starrett is still a popular western star. Found this satisfactory fan fare. Played Friday, Saturday, June 22, 23.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

VALENTINO: Tony Dexter, Eleanor Parker—One of the best stories ever filmed in Technicolor—as far as sticking to the story is concerned—and an excellent picture. Unfortunately we did poor business on it, but our patrons who saw it enjoyed it immensely. Played Tuesday, Wednesday, Thursday, June 19, 20, 21.—Brad Messer, Burley Theatre, Burley, Idaho.

Lippert

HOLIDAY RHYTHM: All Star Cast—A novel idea but it's a sad fact that it did not go over here. This is once I feel that I did not get my money's worth from Lippert. Played Thursday, Friday, June 21, 22.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

LAST OF THE WILD HORSES: James Ellison, Mary Beth Hughes—Another excellent horse opera from Lippert. By all means play it. Acting, direction and story are all topnotch. Played Saturday, June 23.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

STEEL HELMET, THE: Gene Evans, Steve Brodie—A good picture but we only did average business. Was liked by those who saw it. Small town patronage. Played Sunday, Monday, Tuesday, June 10, 11, 12.—Francis Gill, Paonia Theatre, Paonia, Colo.

Metro-Goldwyn-Mayer

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—For excitement and action, Betty Hutton has what it takes. If we could go back a few years and start over again, there wouldn't be anything wrong with movie business that our old stars wouldn't bring back today. Played Sunday, Monday, May 27, 28.—Raymond Fleming, Ray's Theatre, Iowa, La.

FATHER'S LITTLE DIVIDEND: Spencer Tracy, Joan Bennett, Elizabeth Taylor—A picture that proved the trade magazines' reviews—a most successful sequel. Did only slightly below what I would like to consider average for a three day stand in this small town.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Played Tuesday, Wednesday, Thursday, June 12, 13, 14.—Brad Messer, Burley Theatre, Burley, Idaho.

KIM: Errol Flynn, Dean Stockwell—This was a very good picture, although we did not do the business we should have done. It was a little too deep for some of the high school kids. It jumped around too much and they lost track of it. Played Tuesday, Wednesday, Thursday, May 27, 28, 29.—Francis Gill, Paonia Theatre, Paonia, Colo.

THREE MUSKETEERS: Gene Kelly, Lana Turner—This M-G-M epic did very well by us, though we had played it before and it could hardly be called a recent release. Still it gave us a larger B. O. than the majority of our new releases that have played on recent Tuesdays and Wednesdays. Played Tuesday, Wednesday, June 19, 20.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

TWO WEEKS—WITH LOVE: Jane Powell, Ricardo Montalban—What a show—what colors. Am ready to trade all my useless westerns (it seems there are 500 of them) for three top musicals like this one.—Eugene Venne, Avalon Theatre, Longueuil, P. Q., Canada.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker—An excellent western which has a closely enough knit story to justify its choice for the screen. Very well liked by patrons. I always thought our town liked westerns above all, but even good ones are becoming too plentiful for healthy business. Played Sunday, Monday, June 10, 11.—Brad Messer, Burley Theatre, Burley, Idaho.

Monogram

CAVALRY SCOUT: Rod Cameron, Audrey Long—A pretty good picture for its type, but it didn't draw. Cameron is good for Saturday matinee, but not healthy for two days here. Played Friday, Saturday, June 22, 23.—Brad Messer, Burley Theatre, Burley, Idaho.

Paramount

LET'S DANCE: Betty Hutton, Fred Astaire—Another good musical in color, but not quite as much draw here as "Tea for Two." Fred Astaire and Betty Hutton display top performances. Played Sunday, Monday, June 17, 18.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RKO-Radio

BRIDE FOR SALE: Robert Young, Claudette Colbert—We had a full house for the first show Wednesday night. It was a scream from start to finish. Small town patronage. Played Wednesday, Thursday, June 6, 7.—Francis Gill, Paonia Theatre, Paonia, Colo.

TARZAN'S DESERT MYSTERY: Johnny Weissmuller, Nancy Kelly—Played on wrong day—should have been a Sunday bill. Folks don't get out much on Tuesdays and Wednesdays in a small town, even to see Johnny Weissmuller. Most of them came to see "Chet," the monkey. Could have doubled on a Sunday bill. Played Tuesday, Wednesday, March 27, 28.—Raymond Fleming, Ray's Theatre, Iowa, La.

Realart

GUNG HO! Randolph Scott, Alan Curtis—Another excellent reissue from Realart. By all means play it.

Performances, story and direction all first rate. Played Thursday, Friday, June 14, 15.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

SUDAN: Marie Montez, Jon Hall—A reissue in beautiful color, similar to "Desert Hawk." Better than average draw. Played Tuesday, Wednesday, Thursday, June 17, 18, 19.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Republic

BELLE LE GRAND: Vera Ralston, John Carroll—Republic rings the bell for us again. This picture gave us one of our best Saturday B. O. figures in some time. From comments I received, John Carroll was the reason for the upswing in attendance. Played Saturday, June 16.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

CUBAN FIREBALL: Estelita Rodriguez, Warren Douglas—Lots of laughs, lots of music and lots of happy patrons. If this exhibitor has a complaint, it is the art work. In this type of situation it is far too sexy. Played Saturday, June 23.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

FIGHTING COAST GUARD: Brian Donlevy, Ella Raines—Another action-packed hit from Republic. If this company continues on their upward trend, they will soon be one of the industry's foremost producing companies. As to this film, we received nothing but fine comments. Played Thursday, Friday, June 14, 15.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

REDWOOD FOREST TRAIL: Rex Allen, Dorothy Patrick—Though Rex Allen is a comparatively new western star, his films seem to be of exceptionally high production value, and this one is no exception. Excellent comments. Played Saturday, June 16.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

TRIGGER, JR.: Roy Rogers, Dale Evans—Every one turns out for Roy Rogers and Trigger. Their pictures are always so different from everyday westerns. Even westerns can get tiresome. Roy seems to be working to help keep his fans entertained. Played Thursday, Saturday, June 8, 9.—Raymond Fleming, Ray's Theatre, Iowa, La.

Stratford

DANCING YEARS: Dennis Price, Gisele Preville—A swell musical—photography and Technicolor superb. Should be in top billing in my situation. Patrons' reaction excellent. Played Sunday, Monday, June 17, 18.—Eugene Venne, Avalon Theatre, Longueuil, P. Q., Canada.

Twentieth Century-Fox

ALL ABOUT EVE: Bette Davis, Anne Baxter—A champion as a film—a champion for acting—a champion to my 600 empty seats. Played Thursday, Friday, Saturday, June 14, 15, 16.—Eugene Venne, Avalon Theatre, Longueuil, P. Q., Canada.

AMERICAN GUERRILLA IN THE PHILIPPINES: Tyrone Power, Micheline Prele—Best performances yet for this type picture. So real and up to the present day happenings. People want real acting. Imitations are past. In the future for box office omph, give the patrons what they come to see, and

(Continued on following page)

(Continued from preceding page)

keep them. Played Sunday, Monday, April 22, 23.—Raymond Fleming, Ray's Theatre, Iowa, Ala.

FIREBALL, THE: Mickey Rooney, Pat O'Brien—Mickey Rooney is not the draw he used to be. Had strong opposition from the Lion's Club. Business disappointing. Played Friday, Saturday, June 22, 23.—Rankin Enterprises, Chatham, Ont., Canada.

FOR HEAVEN'S SAKE: Clifton Webb, Joan Bennett—For Heaven's sake why do they make such films—or is it they want to kill Clifton? Played Tuesday, Wednesday, June 5, 6.—Eugene Vienne, Avalon Theatre, Longueuil, P. Q., Canada.

MISTER 880: Burt Lancaster, Dorothy McGuire, Edmund Gwenn—Although this was classed as an outstanding picture, we cannot report favorable business. Played Monday, Tuesday, June 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

United Artists

GUILTY BYSTANDER: Zachary Scott, Faye Emerson—A good gangster type picture, well acted. Has suspense and action. Good average draw. Played Tuesday, Wednesday, Thursday, June 19, 20, 21.—L. Brazil, Jr., New Theatre, Bearden, Ark.

GUILTY OF TREASON: Charles Bickford, Paul Kelly—We expected big things of this in our Catholic community, but it failed miserably. Played Monday, Tuesday, June 11, 12.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

NOOSE HANGS HIGH, THE: Bud Abbott, Lou Costello—This was an old one that we picked up, but it didn't do the business we expected. Played Wednesday, Thursday, June 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TULSA: Susan Hayward, Robert Preston—Many who had seen this one came to see it again and with those who had not seen it before made up a very satisfied audience indeed. It seems Miss Hayward can more than capably portray any type of role. Played Thursday, Friday, June 21, 22.—Tom S. Graft, Grand Theatre, Pollock, Pines, Calif.

Warner Bros.

BREAKTHROUGH: David Brian, John Agar—An out and out good picture for any program. Small town patronage. Played Wednesday, Thursday, May 30, 31.—Francis Gill, Paonia Theatre, Paonia, Colo.

TEA FOR TWO: Doris Day, Gordon MacRae—Excellent musical in color with lots of comedy and a good cast. Warner Bros. have an extra good trailer on this. Played Sunday, Monday, June 17, 18.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Shorts

Metro-Goldwyn-Mayer

SHOOTING OF DAN MAGOO, THE: Gold Medal Reprint Cartoon—The "wolves" should get a bang out of this!—Francis Gill, Paonia Theatre, Paonia, Colo.

RKO-Radio

BEAVER ISLAND: Tru Life Adventures—This is one you want to show any time. There are a lot of sportsmen around here and it sure pleased them. A little girl coming out after the show said the frogs were chewing bubble gum! Small town patronage.—Francis Gill, Paonia Theatre, Paonia, Colo.

SPOOK SPEAKS, THE: Leon Erroll Comedy—We advertise our two reel comedies for regular billings on Tuesday and Wednesday. They always get the patrons out.—Raymond Fleming, Ray's Theatre, Iowa, La.

Warner Bros.

CANARY ROW: Merrie Melodies Cartoon—Another good "Putty Tat" cartoon.—L. Brazil, Jr., New Theatre, Bearden, Ark.

IT'S HUMMER TIME: Merrie Melodies Cartoon—Almost as good as a "Putty Tat" cartoon.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MATTY MALNECK & ORCHESTRA: Melody Master Band—Very good musical short reissue. L. Brazil, Jr., New Theatre, Bearden, Ark.

MY COUNTRY 'TIS OF THEE: Technicolor Special—This amalgamation of cuttings from previously released features is far over-rated in Warner's propaganda as far as I'm concerned. Although the commentary is good, the film is still nothing but a bunch of spliced-up excerpts from historical features. One like this should be sold for very little, as the only production cost was the cutting and splicing and the commentary.—Brad Messer, Burley Theatre, Burley, Idaho.

FOREIGN REVIEWS

OH, AMELIA

("Occupe-toi D'Amelie")

Lux Film—French with English Subtitles

The Gallic preoccupation with licentious film themes comes to full flower in this trite and meaningless farce which carries spice and innuendo to a point where the picture becomes little more than a none-too-humorous essay in sex—Paris fashion—at the end of the last century. Danielle Darrieux plays a "cocotte" with no moral compunctions whatever in this filmic translation of the Georges Feydeau comedy. Claude Autant-Lara is the director of the picture which, in its low and gross humor and suggestive sequences, becomes entirely unsuitable for American audiences, who will merely find it shocking and a little disgusting. It has no artistic merit, and any exhibitor should think twice before booking this type of film, which can do nothing but earn him the ill-will of the decent sector of his audience, which means the greater portion. It's a Lux-Paris Production. Running time, 86 minutes. Adult audience classification. *Average.*—F. H.

GOD NEEDS MEN

A.F.E. Corporation—French with English subtitles.

Paul Graetz' production centered around a fisherman who takes over—in his own way—as a priest on a small island off the coast of France, is likely to win acclaim from newspaper critics and also arouse some sharp discussion on religious grounds. Some may consider the picture is anti-clerical and anti-religions that have formal doctrines and ordained ministers. The extent of the offense will depend on the individual's approach and his reaction to the theme. Pierre Fresnay gives another of his fine performances. When the only priest leaves the island because the inhabitants continue to cause shipwrecks, Fresnay, at first reluctantly and then with some enthusiasm, tries to take the priest's place. First he only preaches and then he allows his sister-in-law "to confess" to him; gives a "penance" to a man who murdered his feeble-minded mother, and prepares to "offer Mass". He is prevented from this additional sacrilegious act by the arrival of a priest from the mainland whom he had asked to come. The authorities have also sent gendarmes. The man who killed his mother commits suicide because he believes the police are seeking him. Banned from the church cemetery, Fresnay leads a procession of the fishing boats out to sea where the body is buried. Then he calls upon all to seek pardon and go to Mass. Jean Delannoy was the director. The screenplay was by Pierre Bost and Jean Aurenche from Henri Queffelec's novel. The chief supporting players are Daniel Gelin, Madeleine Robinson, Andree Clement and Jean Brochard. The authentic setting and realistic photography are impressive. Running time, 95 minutes. Adult audience classification. *Fair.*—M. Q., Jr.

MINNE

Robert Hakim—French with English subtitles

There may be a few who will delight in this as a "naughty" picture, seeing that it is a spicy story laid in the early part of the century and replete with highly suggestive scenes. But "Minne" is really an unexciting import that tries hard to be "French" with a capital F, without succeeding to be much more than lengthy and slightly dull and repetitious. It does have Daniele Delorme, who gives her usual charming performance in this Collette story of a child-bride who seeks passion and true love only to find it eventually in the arms of her husband, Franck Villard, Jacqueline Audry directed without distinction, but with a few original touches. Armentel has a fine bit as the worldly-wise uncle and Jean Tissier amuses as the writer-philosopher. Dobert is credited with the production of the picture. Running time, 82 minutes. Adult audience classification. *Fair.*—F. H.

ANSWER TO YOUR TECHNICAL PROBLEMS...



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PROTECTING THE THEATRE—FIRST PLACE IN ENTERTAINMENT

Shortage of Prints Hit By Allied Unit

North Central Allied is alarmed about the "print shortage," and resentful. It feels its exhibitor members should pay less rental for a picture which arrives late, because the value of that picture has declined. It issued a special bulletin on the subject last week from Minneapolis.

"The so-called print shortage," the bulletin said in part, "long an industry bugaboo, has now taken on a new meaning with the advent of TV."

Noting the importance of distributor advertising, it linked such advertising to earlier playdates and more prints. It is not criticizing but rather supporting that kind of advertising, but suggests that although most film company revenue is garnered from first runs, "gravity" is gathered from the smaller situations.

The bulletin also criticized Republic for its decision to sell films to television. It said such a decision "will certainly prove to be a sorry thing for this industry."

N. Y. Industry Group Adopts New Name

The confederation of New York exhibitors, formed last year to undertake public relations projects in the area, has adopted the title Organization of the Motion Picture Industry of New York. The Organization's letterhead lists Fred J. Schwartz of the Century Circuit as chairman and Edward Rugoff, president of the Metropolitan Motion Picture Theatres Association; Harry Brandt, president of the Independent Theatre Owners Association; Oscar A. Doob, Max A. Cohen, S. H. Fabian. Also listed are the following members of the Motion Picture Association of America: Barney Balaban, N. J. Blumberg, Harry Cohn, Ned E. Depinet, Nicholas M. Schenck, Spyros Skouras, Harry M. Warner, Lynn Farnol is listed as special representative.

Set Convention Plans For Equipment Dealers

Although there will be no 1951 Tesma Trade Show, due to the defense program, the joint convention of the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Association, at the Ambassador Hotel in Los Angeles, October 11-13, will otherwise follow the regular pattern, with an opening get-together luncheon addressed by prominent industry figures, and a Teda banquet the evening of October 12th. The day before the convention opens will be devoted to executive meetings of the two organizations, and similar sessions for the new officers and directors, election of which will be conducted by mail with ballots to be opened at the convention.

IN NEWSREELS

MOVIETONE NEWS, No. 53.—U. S. celebrates 175 years of independence. Starving Chinese get Formosa rice. Walking-tower fete in Italy. Woman refugee, 105, flies to U. S. Contest for most beautiful legs. Near-riot marks Robinson boxing bout in Berlin.

MOVIETONE NEWS, No. 54.—Cease-fire move in Korea. Top U. S. Reds go to jail. Forest fire in New Mexico. Birth of new H-Bomb plant. Miss Truman visits Rome. Young Republicans' convention. Sports: Tennis upset at Wimbledon. Bob Feller sets baseball record.

NEWS OF THE DAY, No. 287.—Aid for guerrillas in Red China. Gen. Ridgway hails achievements of U. N. Gov. Warren's daughter honored. Jugglers' convention. Unique ice show. Sugar Ray in Berlin.

NEWS OF THE DAY, No. 288.—Hopes for peace in Korea. Margaret Truman in Rome. Top Reds start for prison. Four U. S. destroyers back from Korea. Derby day in Tokyo. Motor polo in California.

PARAMOUNT NEWS, No. 90.—French speed classic. Senate probes drug addicts among youth. Oldest D.P. arrives here. Summer heat turns Paris to summer hats. Riot in Berlin marks Robinson bout.

PARAMOUNT NEWS, No. 91.—Top U. S. Reds begin prison sentences. Roman holiday ends Margaret's tour. Billiards, take your cue from an expert. Cat and rat: experiments prove they can cooperate. Work speeded on South Carolina hydrogen plant. Cease-fire talks loom in Korea.

TELENEWS DIGEST, No. 287.—Senate Crime Committee spotlights illegal drug traffic. U. S. Ambassador Kirk meets with Gromyko. Iranian oil crisis. Eisenhower and his staff. Rocket ships bombard North Koreans. Lady Godiva rides again—at Britain's Festival. Egypt's Farouk and bride. Truman asks health plan. Horse racing.

TELENEWS DIGEST, No. 288.—U. N. delegates meet. Malik. U. N. and Reds approach peace talks in Korea warily. Deputy Secretary of Defense Lovett warns of letdown. Air crashes in Colorado and Fort Dix. Red youth center closed in Frankfurt. Indians donate grain for starving brothers. Bears visit Austrian hospital. Sheep show in Australia.

UNIVERSAL NEWS, No. 408.—Gen. Ridgway speaks. Eric Johnston talks on brotherhood. Human target. House built in a jiffy. Underwater pipe line. Robinson-Hecht fight in Berlin.

UNIVERSAL NEWS, No. 409.—World waits tensely for Korea truce. School for survival opens in Albany. Air crash in Colorado. Forest fire in New Mexico. "Prince" opening in Detroit. Austrian President's inauguration. Sports: Sand-planting. Hell-drivers.

WARNER PATHE NEWS, No. 92.—Sugar Ray fight starts Berlin riot. Ridgway warns Reds on Korea war anniversary. Burbank: Stars off to entertain G. I.'s in Korea. France: 24-hour auto race. Graduates across the nation.

WARNER PATHE NEWS, No. 93.—Oil crisis in Iran nears explosion. New Mexico: Fire razes southwest forest. Convicted U. S. Red leaders go to jail. Sixty die in Colorado air crash. Miss Truman visits Rome. Dewey leaves on Far East study tour. Lady Godiva rides again in Coventry. Year-old war in Korea draws near truce.

David Warfield, 84, Dies in New York

David Warfield, 84, one of the leading actors of the American stage during the first quarter of this century, died at his home in New York June 27. Mr. Warfield, who retired in 1924 at the height of his success as a character actor, had been the original partner of the late Marcus Loew in establishing a penny arcade on Fourteenth Street in New York when that street was the heart of the city's amusement district. The actor used his savings to finance the enterprise and persuaded Mr. Loew to leave the fur industry and embark in the entertainment field. Funeral services for Mr. Warfield were held at the Church of the Blessed Sacrament, New York, June 30. He is survived by his widow, Mrs. Mary Gabriele Warfield, whom he married in 1899.

William J. Doyle

William J. Doyle, 47, manager and part owner of the Broadway theatre, South Boston, died at Boston City Hospital June 26. Mr. Doyle also had a part interest in two Waltham, Mass., theatres. Funeral services were held June 29 at Sacred Heart Church.

SAG Victor In Vote of Coast Talent

HOLLYWOOD: The Screen Actors Guild emerged victoriously this week in a National Labor Relations Board-supervised election to determine who should represent actors employed by six independent film producing companies.

The Television Authority, talent union for "live" television shows, failed to gain a majority in any of the six of nine elections which it contested. With 80 per cent of the eligible players participating, the total vote was 439 for the Guild to 48 for Television Authority, a better than nine to one margin.

By studios the vote was: Apex Films, 123 for the Guild, six for TVA; Bing Crosby Enterprises, 76 for the Guild, 15 for TVA; Cisco Kid Pictures, 42 for the Guild, three for TVA; Hal Roach Studios, 41 for the Guild, four for TVA; Jerry Fairbanks Pictures, 68 for the Guild, 12 for TVA; Flying Ace Pictures, 89 for the Guild and eight for TVA.

Also counted were the ballots cast by actors in three uncontested elections in which the choice was between the SAG and "no union." More than 50 per cent of the eligible voters participated in the uncontested elections which saw approximately 2,000 ballots cast. Only 67 voted in favor of "no union."

Wald-Krasna Set \$750,000 Ad Campaign for 2 Films

Producers Jerry Wald and Norman Krasna will spend \$750,000 for advertising-exploitation-publicity campaigns for "The Blue Veil" and "Behave Yourself!", RKO Radio disclosed in New York last week. The campaign, which got under way this week, will embrace all media. In addition to advertising, a considerable portion of the budget is earmarked for exploitation tieups, such as the display of the "honeymoon house," featured in "Behave Yourself!" in Mary's department store in Kansas City. Tieups with national advertisers through the Wald-Krasna merchandising department are also included in the sales drive. "Pictures making money are those getting the heaviest sales campaign," Mr. Wald said, adding that the producer must give as much attention to selling a picture as he does to production.

MGM Denies Product Negotiation with UA

Metro-Goldwyn-Mayer this week denied reports to the effect that the company is planning to sell six completed and unreleased films to United Artists. "The distribution of all product produced at the MGM Studios will be handled by the MGM distributing department in the same fashion as has been the custom with all MGM pictures ever since the beginning of the company," the company statement said.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions and 6,273 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	4	35	20	20	4
Air Cadet (U.I.)	—	6	17	10	8
Al Jennings of Oklahoma (Col.)	—	5	11	13	3
Along the Great Divide (W.B.)	—	1	6	6	—
Apache Drums (U.I.)	—	1	9	2	2
Appointment With Danger (Para.)	—	1	17	12	12
At War With the Army (Para.)	65	67	22	6	1
Bedtime for Bonzo (U.I.)	1	14	41	13	17
†Best of the Badmen (RKO Radio)	—	—	4	4	5
Bird of Paradise (20th-Fox)	5	1	37	51	13
Bitter Rice (Lux)	18	16	—	—	—
Born Yesterday (Col.)	57	47	32	32	2
*Bowery Battalion (Mono.)	6	3	2	—	—
Brave Bulls, The (Col.)	—	—	—	5	10
Bullfighter and the Lady, The (Rep.)	—	2	—	1	3
Call Me Mister (20th-Fox)	18	45	67	15	1
Cause for Alarm (MGM)	—	1	2	22	34
Cry Danger (RKO Radio)	—	—	22	27	13
Dear Brut (Para.)	—	—	7	4	1
Dodge City (W.B.) (Reissue)	—	—	—	6	—
Double Crossbones (U.I.)	—	—	2	13	5
Enforcer, The (W.B.)	3	10	52	27	19
†Excuse My Dust (MGM)	—	5	1	—	—
Fat Man, The (U.I.)	—	—	—	2	2
Father's Little Dividend (MGM)	41	56	26	6	2
Fighting Coast Guard (Rep.)	—	1	8	6	3
*Flying Missile, The (Col.)	—	1	8	20	25
Follow the Sun (20th-Fox)	—	—	13	10	13
Fort Worth (W. B.)	7	1	—	—	—
Fourteen Hours (20th-Fox)	—	—	4	3	9
Frenchie (U.I.)	4	32	81	9	4
†Fury of the Congo (Col.)	—	—	1	3	—
Gambling House (RKO Radio)	—	1	4	20	5
Go for Broke (MGM)	3	28	8	2	—
Goodbye, My Fancy (W.B.)	—	1	5	13	4
Great Caruso, The (MGM)	11	8	18	5	1
Great Missouri Raid, The (Para.)	8	16	22	28	5
Groom Wore Spurs, The (U.I.)	—	—	16	14	12
*Grounds for Marriage (MGM)	1	5	45	34	33
Half Angel (20th-Fox)	—	5	7	2	1
Halls of Montezuma (20th-Fox)	21	75	52	4	1
Harvey (U.I.)	20	47	82	20	35
Horse (Formerly Queen for a Day) (U.A.)	—	—	2	2	10
†House on Telegraph Hill (20th-Fox)	—	—	—	3	1
I Can Get It for You Wholesale (20th-Fox)	—	20	12	14	3
I Was a Communist for the F.B.I. (W.B.)	—	9	18	13	3
I'd Climb the Highest Mountain (20th-Fox)	82	37	22	9	6
Inside Straight (MGM)	—	—	6	15	12
Inside the Walls of Folsom Prison (W.B.)	—	4	2	—	1

	EX	AA	AV	BA	PR
Katie Did It (U.I.)	2	—	7	1	—
Kim (MGM)	18	24	51	48	21
Last Outpost, The (Para.)	—	1	11	7	5
Lemon Drop Kid, The (Para.)	4	46	28	32	4
Lightning Strikes Twice (W.B.)	—	—	6	12	12
Lucky Nick Cain (20th-Fox)	—	—	1	9	2
Lullaby of Broadway (W.B.)	2	14	15	30	5
Ma and Pa Kettle Back on the Farm (U.I.)	110	30	15	14	—
Magnificent Yankee, The (MGM)	—	—	—	9	40
*Man from Planet X, The (U.A.)	—	2	—	1	7
†Man Who Cheated Himself, The (20th-Fox)	—	—	1	9	16
Mating Season, The (Para.)	—	7	23	58	41
Molly (Para.)	—	—	1	4	11
*Mr. Universe (U.A.)	—	—	1	10	7
Mudlark, The (20th-Fox)	6	1	10	30	21
My Forbidden Past (RKO Radio)	—	15	12	13	10
†Night Into Morning (MGM)	—	1	—	4	—
Of Men and Music (20th-Fox)	—	—	4	—	1
Oh! Susanne (Rep.)	—	1	11	6	1
On the Riviera (20th-Fox)	5	6	11	14	—
Only the Valiant (W.B.)	—	5	31	14	20
Operation Pacific (W.B.)	9	46	60	27	6
Painted Hills (MGM)	—	5	6	7	4
Passage West (Para.)	1	—	9	4	7
Payment on Demand (RKO Radio)	2	7	28	31	13
Quebec (Para.)	1	—	2	14	5
Raton Pass (W.B.)	—	5	9	24	6
Rawhide (20th-Fox)	1	13	16	5	1
Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	21	24	21	17
Royal Wedding (MGM)	3	35	29	39	15
Samson and Delilah (Para.)	16	32	17	3	4
Santa Fe (Col.)	4	2	21	33	—
Scarf, The (U.A.)	—	3	—	—	1
Sealed Cargo (RKO Radio)	—	3	5	4	2
Second Woman, The (U.A.)	—	—	6	9	13
September Affair (Para.)	1	10	39	30	4
Seven Days to Noon (Distinguished)	1	—	—	10	8
*Sierra Passage (Mono.)	—	1	5	1	1
†Skipalong Rosenbloom (U.A.)	—	—	—	4	—
Smuggler's Island (U.I.)	2	4	3	4	1
Soldiers Three (MGM)	1	9	10	13	10
*Stage to Tucson (Col.)	—	5	14	7	2
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	21	41	37	9	4
Storm Warning (W.B.)	2	11	20	27	7
Sugarfoot (W.B.)	3	55	53	7	1
Sword of Monte Cristo (20th-Fox)	—	1	2	9	4
Target Unknown (U.I.)	—	—	10	16	4
Tarzan's Peril (RKO Radio)	—	4	16	20	2
Thing, The (RKO Radio)	19	33	6	2	1
Thirteenth Letter, The (20th-Fox)	—	—	6	13	13
Three Desperate Men (Lippert)	—	—	—	—	6
Three Guys Named Mike (MGM)	4	19	51	42	9
Tokyo File 212 (RKO Radio)	—	—	—	1	3
Tomahawk (U.I.)	4	53	38	2	1
Up Front (U.I.)	3	33	50	10	21
Valentino (Col.)	1	11	18	13	18
Vengeance Valley (MGM)	1	26	49	25	8
Watch the Birdie (MGM)	1	25	75	23	12
Yank in Korea, A (Col.)	—	7	8	7	5
You're in the Navy Now (20th-Fox)	—	10	15	24	1

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Let's Try Another Way To Count The House

SUPPOSE, for a different tabulation you try counting the house, from an opposite viewpoint. Instead of a check-up of those who paid their way in, suppose you count those who *didn't* come, but whom you consider as your potential patrons. Look at the matter from their side of the wicket and see if you can figure out why they're not there.

Your theatre has 500 seats (we're just supposing) and you draw from 5,000 population. And you change three times a week. How many seats do you have to fill, and of the gross number, how many were occupied and how many were empty? What is your potential total audience, in fact, and how does it compare with the seats you've provided, for so many showings?

The point we want to make, and that we think will be revealing in this kind of self-study, is that you really have a certain part of that 5,000 population as your potential audience but that you only get a certain number of them as customers. Is that number a reasonable part of the total? Are you getting your share? Are you losing, or gaining ground, through your policy and program? Are you building new patronage? Has that potential changed materially in recent months, or years?

We were shocked, once upon a time, when a theatre manager told us he was switching from three changes a week to four, "to help business"—when we felt that he was *reducing* his potential audience by such a move, increasing the number of seats to be filled and decreasing the number of ticket buyers.

Do you agree, and do you follow the reasoning, that if you run fewer attractions for longer runs, in a given situation, you are increasing the total number who will go out to the movies, and therefore building up your business? And if you run more films for shorter runs you are cutting down the number of those who will buy tickets at any time?

There are always good and sufficient reasons why you can't expect to fill every seat at every performance, because people have

MERCHANDISING

Paramount has issued the second of its newly created intra-company bulletins, "Merchandising"—as applied to motion pictures. As a monthly bulletin, it will promote more dynamic salesmanship and better exhibitor relations. The current issue, in mimeographed form, contains ideas familiar to Round Table members as business-building ammunition.

The first person we ever heard use the phrase—"Merchandising a motion picture"—was Henderson M. Richey, head of exhibitor relations for Metro-Goldwyn-Mayer, whose experience at the point of sale dates back to the grass roots. Part of his job with Metro was to persuade exhibitors to sell motion pictures as merchandise, a commodity to be sold, and not merely dished out, as a camp cook might do it, with a shout of "come and get it." Remarkable, how "exhibitor relations" for a major film company can hinge on selling approach at the local level.

And, in the recent past, we've seen Charlie Einfeld's staff at 20th Century-Fox demonstrate some truly great examples of merchandising tieups for motion pictures in which the retail trades literally join hands in selling a motion picture on a commodity basis, beginning with "The Black Rose" and setting a new standard in this department for the industry. Now, such examples are numerous, and promotion for pictures is merchandising, in a strict sense of the word.

other interests even than motion pictures, but if you chart your course to provide real entertainment for a larger number with a careful booking schedule, you will slowly but surely build a larger potential audience for your theatre.

Q Jeff Jeffries, owner-manager of the Jeffries theatre, Piedmont, Mo., is quite a showman, and according to our files, there has always been a Jeffries in Piedmont, a member of the Round Table since 1934. The Iowa United Theatres reprint some of his showmanship for small towns, and we'd be happy to have more of his exploitation, as entries for the Quigley Awards. When a small town showman really does his stuff, he is an inspiration to many.

It's likely enough that many small town stunts will be "corny" and far from new, but what difference? We would applaud if more small town managers did more of the old stunts over again, and with more corn, if possible, rather than otherwise. It builds more business at the grass roots, where film industry needs the lift, and it creates more showmanship among men who become *showmen*, as they gain practice in promotion.

Q We're glad to see a letter in the mail from Mrs. Elaine Sigsbee George, who owns and operates the Star theatre in Heppner, Oregon. Round Table members will recall that she does a fine job in a small situation, and her current entry proves again that she addresses her showmanship directly to her potential patrons, writing in their own neighborly fashion of entertainment values they'll find at the Star.

Incidentally, it's always good business to tell any patron anywhere, what the picture is all about. They want to know what they're buying, and they want a "reason why" for their interest in title or plot. We note a "story slug" in Paramount's pressbook for "Appointment with Danger" which provides for a 20-word description of the film. They say it's based on an idea used by United Detroit Theatres, and therefore another Round Table member, Mrs. Alice Gorham, is to be credited for her selling approach on the human side.

—Walter Brooks

THEY DO IT



AND SO CAN YOU. Above, Guy Hevia, city manager for Walter Reade theatres in Asbury Park, N. J. (right), with the local manager of Berger's Dress Shops, shows how to display "I Can Get It for You Wholesale" for mutual aid and benefit; and below, Bill Harnett (second from right), manager of the Embassy theatre, Waltham, Mass., poses with the local Rexall store man and radio station executive, to prove the value of his prize contest sponsored by the Liggett chain, who have drug stores in almost every community across the nation.



Almost the first window display we've ever seen, for a short film, Columbia's new cartoon, "Family Circus," which follows the phenomenally successful "Gerald McBoing-Boing," had this window in a prominent New York bookstore. Gerald has become a famous character.



In two more excellent window displays, better than average, we show you what has been done and can be done again. Above, a clever department store display for Republic's "Bullfighter and the Lady" in Los Angeles. You'll recognize the theme, "I Dreamed I Was a Toreador," from the magazine advertising.



And at left, a display for Columbia's "Santa Fe" seen on Chicago's Michigan Avenue for the run of the picture at the Roosevelt theatre. The *Chicago Daily News* commented on this window display which was seen by an average of 50,000 people a day.

Beach Girls 'On Riviera' In Buffalo

Ed Meade, manager, and Bill Carroll, publicist, for Shea's theatre, Buffalo, put on a campaign for "On the Riviera" that reaches this desk with two rounds of applause in advance. Eddie Dowden, of Loew's New York Theatres wrote us a note about it, and of course, 20th Century-Fox are pretty much interested in good exploitation for the new Danny Kaye picture, so we received the campaign with an accompaniment of approval from several directions. It's entered for the Quigley Awards in the second quarter.

The Buffalo boys say they keyed the campaign with a central theme consisting for the most part of girls, and more girls. They installed a bathing beach in the theatre lobby, for exhibition purposes only, and had a three-dimensional shadow-box to display mannequins in bathing suits, and contenders for the "Miss Buffalo Bathing Beauty Contest" which began on the opening night and sent the engagement of the picture into high gear. "Miss Riviera" was on hand to give out entry blanks and encourage her rivals as potential award winners and runners-up.

The complete campaign runs to pages and pages of radio, newspaper and cooperative tieups, which must have been spread all over Buffalo and the surrounding 100-mile area. We don't see how anybody could have missed the street ballyhoo alone, with girls and more girls, on parade. A local model school literally jumped at the chance to stir up competition in the contest, all the newspapers went for it, hook, line and sinker, and there were dozens of tieups with local radio shows.



Charlie Doctor used these cute throw-aways for "The Mating Season" at the Capitol theatre in Vancouver. Says he found them at the Paramount exchange in Seattle, where salesman Walter Hoffman got them from a Round Table member, back East.

CONTENDERS FOR QUIGLEY AWARDS

ARCHIE ADLMAN
Eastern Medina
Easton, Pa.

HUGH AMO
Palace, Galt, Canada

BUD ANDERSON
J. J. Parker Theatres
Astoria, Ore.

F. ASHBOLT
Regal, Hackney, Eng.

JIM BARNES
Huntington Park
Huntington Park, Calif.

JAMES BARNETT
Florida, Miami, Fla.

WILLIAM J. BEADELL
Majestic
Woodford, Eng.

T. W. BENTLEY
Whitehall
Rotherham, England

J. W. BONNICK
Regal, Halifax, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

RUSSELL A. BOVIM
State, St. Louis, Mo.

A. BOWE
Metro
Manly, Australia

JOSEPH S. BOYLE
Poli, Norwich, Conn.

A. P. C. BRIDGER
Ritz, Mythe, Eng.

NOEL BRIGGS
Lyric
Wallingbrough, Eng.

W. BROWNE
Ritz, Belfast, Ireland

JOHN P. BRUNETTE
Studio, San Jose, Calif.

J. G. CAMPBELL
Olympia
Glasgow, Scotland

J. V. CAUDILL, Jr.
Parkway, Boone, N. C.

B. CAULFIELD
George
Milmarnock, Scotland

ERVIN CLUMB
Towne, Milwaukee, Wis.

LOU COHEN
Poli, Hartford, Conn.

EUGENE COLE
Jackson Drive-In
Jackson, Mich.

TIFF COOK
Capitol, Toronto, Can.

H. F. CRANE
Robin Hood
Birmingham, England

LEN CRATE
Union, Dunstable, Eng.

J. R. CRITCHLEY
Odeon, Liverpool, Eng.

W. J. CUNNINGHAM
County, Lancaster, Eng.

ALAN S. DALE
Olympia
Glasgow, Scotland

AL DAVIDSON
Odeon, Victoria, Can.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

JOHN A. DIXON
Regal
Chesterfield, Eng.

NORMAN DUNCAN
Strand, Vancouver, Can.

W. V. DWORSKI
Harris, Findlay, O.

KENNETH ELMORE
Starlette
New Castle, Ind.

LES FAGG
Rox, Tacoma, Wash.

DANIEL FLANAGAN
Paola, Paola, Kansas

R. C. GALBRAITH
Community
Yarmouth, Eng.

HARRY GENT
Hippodrome
Liverpool, Eng.

H. E. GEORGE
Regal, Greenock, Scot.

RAY GILLESPIE
Rialto, Tacoma, Wash.

ADAM G. GOELZ
Town, Baltimore, Md.

JOE GOLDBERG
Lake Park
Fond Du Lac, Wis.

CHAS. E. GRAZIANO
Paramount
Syracuse, N. Y.

TOM GRAZIER
Arcade
Darlington, Eng.

ARTHUR GROOM
State, Memphis, Tenn.

L. W. GROVES
Savoy, London, Eng.

SAM HEBSCHER
Palace, Hamilton, Can.

WALT HENDERSON
Odeon, Ashton, Eng.

LESLIE F. HOLMAN
Ritz, Hereford, Eng.

STANLEY D. HOLMAN
Plaza, Plymouth, Eng.

BILL HUPP
Rialto, Tacoma, Wash.

G. W. IRVING
Savoy, Portsmouth, Eng.

J. E. JONES
Grand, Cincinnati, O.

LARRY KENT
Esquire
Sacramento, Calif.

J. D. KING
Commonwealth
Lawrence, Kansas

SID KLEPER
College
New Haven, Conn.

DONALD W. LAPPIN
Broadway
Denver, Colo.

F. C. LEAVENS
Elmdale
Ottawa, Canada

PHIL LENTZ
Palace
Jacksonville, Fla.

G. LEOPOLD
Ritz
Market Harborough, England

LARRY R. LEVY
Colonial, Reading, Pa.

EDMUND E. LINDER
Astor, Syracuse, N. Y.

ABE LUDACER
Valentine, Toledo, O.

P. E. MCCOY
Miller, Augusta, Ga.

TONY MASELLA
Palace, Meriden, Conn.

ED MEADE
Shea's, Buffalo, N. Y.

P. J. MILLS
Gaumont
Liverpool, England

HAROLD MORRIS
Beacon, Smethwick, Eng.

H. S. MORTIN
State, Syracuse, N. Y.

TED MUNSON
Hardee, Wauchula, Fla.

S. V. MURDOCH
Corona, Liverpool, Eng.

WILLIAM NEWMAN
Castle, Swansea, Eng.

VIC NOWE
Hyland, Toronto, Can.

G. J. PAIN
Gaumont
Glasgow, Scotland

R. W. PARKER
Regal, Torquay, Eng.

R. PARSONS
Piccadilly
Birmingham, England

ALLAN W. PERKINS
Rox, Midland, Canada

RONNIE PERCY
Blue Mouse
Tacoma, Wash.

GEORGE PETERS
Loew's, Richmond, Va.

MIKE PICCIRILLO
Rialto, Hartford, Conn.

E. G. PIKE
Odeon
Southend-on-Sea, Eng.

LESTER POLLOCK
Loew's, Rochester, N. Y.

CHARLES POORMAN
Drive-In, Pottsville, Pa.

L. R. ROBINSON
Granby, Reading, Eng.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

KEN ROWLAND
Odeon, Somerset, Eng.

S. L. SALE
Granada, Dover, Eng.

HARRY SAUNDERS
Odeon, Prestwich, Eng.

MATT SAUNDERS
Poli, Bridgeport, Conn.

JACK SIDNEY
Loew's, Baltimore, Md.

DALE SMILEY
Del Paso
N. Sacramento, Calif.

CASS SMITH
Music Box
Tacoma, Wash.

S. L. SORKIN
Keith's, Syracuse, N. Y.

CONNIE SPENCER
Capitol, Hamilton, Can.

JOHN C. SPERDAKOS
United Amusement
Montreal, Canada

S. SPRINGFIELD
Palace, Eltham, Eng.

J. F. THAMES, JR.
Arkansas Amusement
Little Rock, Ark.

R. H. B. THOMPSON
Royal, Scunthorpe, Eng.

LEONARD TUTTLE
St. Albans,
St. Albans, N. Y.

D. H. WESTERN
Regal, Torquay, Eng.

J. W. WILKINSON
Elite
Middlesbrough, Eng.

WILLIAM G. WILSON
Regal
St. Leonards, England

The Eros theatre, a handsome, modern structure, was trimmed for the occasion with an outline of a white rabbit in neon lighting topping the marquee. Inside lobby trim was all in the whimsy of the picture. The "Harvey" dance was done on stage, as an added attraction, together with a magic show, in the spirit of the occasion. It's nice to see a picture so much appreciated, so far away, across the seven seas.

Adam Goelz, manager of the Town theatre, Baltimore, calls it "a small campaign but it was something of a boost for 'Best of the Badmen'" to have a local brewery pay for and distribute 15,000 imprinted napkins to bars and grills, and put a plug for the picture on their all-night radio show over station WINN.



Showmanship front at the Trans-Lux theatre on New York's fashionable East Side, where "The Emperor's Nightingale"—one of the more fortunate imports—is enjoying a long run, pre-release to the country at large. The Chinese motif, with lantern cut-outs and simple art work, can be duplicated in almost any situation with artistic effect.



Paramount's representative, Rufus Blair, discusses advertising, publicity and exploitation for "Ace in the Hole" with Alice Gorham, publicity chief for United Detroit Theatres. Blair is currently on tour with a print of the picture, for the benefit of press, radio and theatre contacts.

Bill Stanford, listed in our files as the manager of the Circle theatre, Meridian, Texas, is one of several who are now in service and who appreciate getting their Round Table membership cards, regardless. Bill is assigned to Air Force theatres, at the Lackland Base, San Antonio, Texas, and says the boys are getting new films, right on schedule, from major companies.

R. E. Agle, district manager for Sams theatres at Boone, N. C., is using a big rubber stamp to endorse various and sundry things with the message: "25 years of the world's finest entertainment at prices the public can afford to pay, 1926-1951 talking motion pictures."

BLOOD BATH DRIVE—With three pictures, "Halls of Montezuma," "Operation Pacific" and "Steel Hell" booked one week apart, I contacted the American Legion, the Lions Club, the El Cerrito Chapter, and then, with the combined backing of the Chamber of Commerce, the Lions' Club, the American Legion, the El Cerrito Chapter, and the El Cerrito Chapter, we hit the town. With appropriate lobby, we arranged the kick-off for "Halls of Montezuma" and had a guest. The local paper gave us a story each week and helped to arrange stories of our drive in nearby communities. We had a recording machine brought by a builder and we gave guest tickets to every donor, and they used our recording machine to make records for their own use. We also had a recording machine donated to set up our hospital unit across the street from the theatre. The Red Cross says this seldom happens.

The drive was held at the El Cerrito Chapter, El Cerrito theatre, El Cerrito, California.

BORN YESTERDAY and **GERALD McBOING** BOING cartoon—Columbia Pictures. Made up a six sheet poster cut-out for front display and ran teaser ads three weeks in advance. Put out 2000 heralds from house to house. Had 1500 postcards mailed by hand to friends and relatives. Put out 1000 letters. Arranged an "Early Bird" matinee to open the picture, at 6:30 a.m. on Saturday morning and served free breakfast, which resulted in two front page newspaper headlines. Ran regular trailer. Also used regular trailer. Ran an extra Saturday midnight performance in addition to regular Saturday-Sunday shows, so the picture was playing from early morning to late night. Regular trailer. Regular trailer. Regular trailer. Flanagan, manager, Paola theatre, Paola, Kansas.

FATHER'S' LITTLE DIVIDEND—Metro-Goldwyn-Mayer. We were very proud of our campaign on this picture. Of course, we had a good picture to work on, but this time of year business is always off, and with this campaign we stimulated enough interest to bring business way above normal. Had a sensational cooperative full-page ad in the *Cover of Arcadia Press* and a double-page ad in the *Los Angeles Herald-Examiner*. We also had a banner line "Big Dividends for You." Used teaser ads two weeks in advance to build up interest. Used poster display back of concession counter and in lobby, which was approved of by the small-try. Had good co-op window displays and a nice tux with a local business. Had a lot of good publicity in the local trading area and countryside. Dale Lee, manager, Wilma theatre, Coeur d'Alene, Idaho.

FLOYD THEATRES ANNIVERSARY—In commemoration of the 11th Anniversary of the Card Floyd theatres, we worked out an exploitation campaign for the month of June. Merchants were contacted for participation and they distributed 700 tickets with purchases of \$1 or more in local stores. Window displays were set up in the participating stores. The campaign was a big success. Patronage was up 20% in Wauchula. Theatre gained new patrons and business was more than double, as those who had dealer's tickets brought someone with them to the theatre. Patrons had to pay Federal tax on their tickets and it helped to point out how much this tax cost. The campaign was handled by J. L. Johnson, manager Hardee theatre, Wauchula, Florida.

ART OR CLASS PICTURES—This type of picture is usually murder for a small town. We are working on a plan which we feel will be well received, and have discussed it with the literary clubs. They are highly in favor and will co-operate. For many years, concerts and chautauquas have offered a series ticket for a group of programs. We feel this idea should work with "class" pictures, on dull nights. The plan is to sell tickets in advance, throughout the county, on a "season" basis, through literary clubs, and by selling them at the door. The tickets will be sold at the door but the season tickets will net us \$120 per show, which is a nice profit on six shows sold in advance. You'll have to cover the county to sell 300 season tickets.—Jeff Jeffries, Jeffries theatre, Piedmont, Mo.

A COW FOR KIM—Metro-Goldwyn-Mayer. How many years has it been since you've led a cow down Main Street with banners on the sides—"This is NO BULL, 'Kim' is a swell picture." If you use this stunt, check up on your liability insurance, because a cow doesn't always go where you want her to go. Also, plate glass windows are quite expensive, so suggest property damage insurance. It's worth it.—Jeff Jeffries, Jeffries theatre, Piedmont, Mo.

THE MGM STORY—Metro-Goldwyn-Mayer. In accordance with suggestion made by Mr. Rodgers in a general letter, we decided to run this film at our Elite theatre free to the public. In addition, we ran a special three reel production "Beaver Valley", from Walt Disney. They were advertised as a free show. We had a first class crowd all the time with standing room only on both nights. A number of people told us that they would have been perfectly willing to pay—Col. H. S. Colt, Bonham Theatres, Bonham, Texas.

Round Table **Selling Approach** In Britain

Q British managers are right on the beam, when it comes to public relations. Eric Moore, manager of the Odeon theatre, Bury St. Edmunds, saw a U. S. Army sergeant standing in his lobby, looking very disconsolate. He asked questions and found that the sergeant wanted to hear from his wife in Keene, N. H., but couldn't get a telephone call through unless he had a private phone, because it sometimes takes five hours to complete the call. So, Mr. Moore had the sergeant in his office, and 25 minutes later, it was done, at a cost of three pounds, with everybody happy, including an editorial writer on the *Ipswich Evening Star*, who found a human-interest story for the front page. . . . John W. Wilkinson, manager of the Elite cinema, Middlesbrough, recently had a power cut-off, which shut down everything, including the theatre organ. So, the female members of his staff served 400 cups of tea, and that made a good story in the *Northern Echo* with resulting good will for the theatre. . . . John Longbottom, manager of the Odeon theatre, Middlesbrough, celebrated "Parents' Day" by inviting 1500 parents of his children's club members to visit the theatre and "see for themselves" the reopening of their new Committee Room, with the Mayoress on hand to greet them. His theatre is concerned with raising money for the Easington Colliery Disaster Fund, where 81 men recently lost their lives, and has already collected over 100 pounds, with the North of England premiere of a new picture coming up, as a further benefit.

Q J. R. CRITCHLEY, manager of the Odeon theatre, Liverpool, submits his very fine campaign on "Samson and Delilah" as an entry for the Quigley Awards, with some excellent exhibits of showmanship. He borrowed a famous painting from the municipal art gallery and had the work of art, measuring 12 feet, as lobby display. He placed a giant cut-out of "Samson" between two pillars at St. George's Hall, as convincing display, and exhibited a 250-year old Bible, in his foyer! . . . Harry Saunders, manager of the Odeon theatre, Prestwich, whom we haven't heard from in too long, sends evidence of his showmanship with "Kim" and other pictures, as entries for the Quigley Awards. . . . G. Leopold, manager of the Ritz cinema, Market Harborough, sends a packet of photos for our next picture page and remarks, that in spite of restrictions and no assistance, "somehow, one manages!"



British film industry is giving recognition to staff employees in their "Better Business Drive" because the theatre staff has an important part in it. Above, Frank Williams, district manager for Circuit Management Association, London, decorates S. Curtis, chief of staff at the Odeon Swiss Cottage cinema, for valour in public relations.

TAKE CARE OF MY LITTLE GIRL—20th Century-Fox. In color by Technicolor. What happens when girls leave home for the first time. A keyhole view of sorority life on a college campus. The book that blew the lid off. A revealing film that puts accent on youth. A candid story of co-eds on their own. 24-sheet and other posters feature the line-up of young girls who have leading roles in the picture, and you'll do well to sell the line-up, six abreast! One large newspaper ad identifies them, one by one, and is worth using, as a herald or display ad, to bring out that punch. Another large ad contains four boxes describing four tense situations in the film, and there are two special teaser ads that are plenty exciting, No. 210 and 211, but the rest of the newspaper ad mats are more routine. If you are in a college town, this subject will prove controversial and cause talk. Maybe you better start the debate in advance and turn it into selling approach. It will pay you to "go collegiate," for students will love the discussion and take part in it.

ACE IN THE HOLE—Paramount. A new kind of a "hero"—rough, tough Chuck Tatum who battered his way to the top, trampling everything in his path. Kirk Douglas in his most powerful role. A strong, emotional story that makes Jan Sterling a top-ranking star. Academy Award winner Billy Wilder brings the screen another top-flight picture, in the class with "Lost Weekend" and "Sunset Boulevard." Very powerful 24-sheet and other poster cut-outs for marquee and lobby display, will prove stoppers on your front line of approach. Special herald, better than usual, will key the campaign, as it contains all the best of the advertising style. Teaser ad series will serve as newspaper copy in some situations, for they sell the punch of the picture in small space. Three trailers available, a teaser for free, a television trailer and a regular trailer from National Screen. Small ads are handled separately in the pressbook so you can see this whole assortment at a glance, and a utility mat gives you bits and pieces of all the different ad mats to assemble your own way. Kirk Douglas' most famous role prior to this picture was the title role in "The Champion," and that will be worth reminding the folks of in your advertising.

FRANCIS GOES TO THE RACES—Universal-International. That talking mule is back, and every laugh is a winner. The racing fans go wild, the gamblers go broke, when Francis talks to the horses, and gets the winner in every race. The fillies are wild about Francis and he can talk 'em into anything. Good 24-sheet with enormous head of talking Francis for lobby or marquee display. Other posters and lively herald key the campaign. If you played the first of the "Francis" pictures, this will be easy to put over, by just mentioning his name. A set of teaser ads has been good in the trade press, and is good in the pressbook, to identify the mule that talks sense at the box office. Other newspaper ad mats in a variety of sizes are all good, if similar in style throughout. You can find just the size you want. A special mat, with an empty balloon alongside, will enable you to use Francis in advertising to say anything you want, or conduct a contest for the most likely sayings you might expect from a mule. Since this is a racing story it suggests racing tieups.

THE PROWLER—United Artists. Packs a dramatic wallop that audiences will long remember. Has the high tension quality of "Double Indemnity" and "Sorry, Wrong Number." Stark realism, shocking melodrama, drama of passion and murder. Tightly constructed, directed for suspense and so well acted, there is no audience letdown. Excellent, dramatic 24-sheet that will make feature display. Herald keys the campaign with all the best of the selling approach. Something new in the pressbook, a suggested small budget campaign, all laid out for you in dimensions you can afford. Consider this selection of ad mats first and follow the ideas that are given. Other large and small ads are numerous and in good variety. This is one of those rare pictures where you will find a "different" look for your advertising, something out of the routine of theatre ads as they stack up on the newspaper pages. The title is provocative and will suggest co-operative tieup advertising. Story is "headline hot" and pressbook suggests that you sell it that way, with cooperation of police and civic authorities.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1912. Negotiations in Any Language
CABLE: HENARIAS, N. Y.



FOR THE BEST IN SPECIAL TRAILERS

A GOOD JOB IN DOUBLE QUICK TIME

FILMACK TRAILER CO.

SEND US YOUR NEXT ORDER

IN NEW YORK . . . 630 NINTH AVENUE

IN CHICAGO . . . 1327 SO. WABASH AVE.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: DRIVE-IN MANAGER FOR 650 CAR independent Southern drive-in with 12-month operation. Good opportunity for the right man. Must have experience in drive-in management, prefer man who has chain experience. If interested, air mail your qualifications, picture, age, references, family status, theatre experience, salary expected, etc. to BOX 2572, MOTION PICTURE HERALD.

EXPERIENCED MANAGER FOR CONNECTICUT theatre. Give full qualifications and salary expected. BOX 2575, MOTION PICTURE HERALD.

WANTED: MANAGER - PERMANENT POSITION, Illinois situation. Send photo, salary required, experience details. BOX 2576, MOTION PICTURE HERALD.

POSITIONS WANTED

\$10,000—EXECUTIVE SEEKS POSITION—PROFICIENT in all phases of theatre business. BOX 2570, MOTION PICTURE HERALD.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilds will serve your purpose and save you plenty. 500 American panelback spring cushion, excellent \$4.95; 295 rebuilt Andrews inserted panelback spring cushion \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions \$8.95. Send for latest Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Movielas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MR MIKE BOOM AND PERAMBULATOR, \$1500 value, 995; Maurer late type E recording system, complete, original cost \$4775 excellent, \$3695; Auricon Super 1200 cameras, prompt delivery \$3699.50; Moviola UDS 35mm sound/picture separate, rebuilt, \$1095; Micro synchronizer 4 way 16/35mm combination \$195; Moviola 35mm composite sound, rebuilt, \$695; Bell & Howell 35mm step printer 995; Bridgematic 310B developer, hourly positive speed 1800, \$3128 value, \$1695; 5000W Sunspots on stands \$27.50; new 35mm continuous sound picture printers 995; new Bridgematic Jr. 16mm automatic developing machines (plus tax) 995. Cash paid for Used Equipment. Trades Taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Academy Monthly Forum Is Starting This Month

HOLLYWOOD: The inauguration of a monthly Academy Film Forum was announced last week by Charles Brackett, president of the Academy of Motion Pictures Arts and Sciences. The first of the forums will be held Sunday evening, July 15,

USED EQUIPMENT

EXHIBITORS EVERYWHERE SAY OUR values are best! Super Simplex mechanisms, front and rear shutters, rebuilt, \$875 pair; Hall-Motigraph 85 ampere Lamphouses, excellent, \$625 pair; Western Electric 211 Soundheads, rebuilt, \$245 pair; Century Intermittents, rebuilt, \$59.50; Forest 50 ampere Rectifiers, 8 tubes, \$99.50 pair; Griswold Splicers, \$14.75. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

CANDY COOLERS—BIRDSEYE MAPLE display cases, mirrors, neon lights, Westinghouse Air Conditioning units, complete reconditioned, sacrifice \$425 each. PORTOLA TRADING CO., 16 Beale St., San Francisco 5, Calif.

HIGH-INTENSITY GENERATORS AT LOW prices. 50/100 amp, 3 phase rebuilt like new; Roth Autoductor \$995; Hertner Transverter \$625, including rheostats and control panel. Rebuilt Holmes dual 35mm outfits \$605. Rebuilt Simplex SP with arcs, rectifiers, amplifier, speaker \$1295. Time Deals Invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, 1500-HOUR GUARANTEE, \$4.75; Universal Splicers, \$4.69; Photocells, from \$2.25; white plastic screens, 354 foot; blowers from \$99.50. Parts for Simplex, 30% discount. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEMPERED Masonite Marquee Letters—all sizes and colors; 4"-35c; 8"-60c; 10"-60c; 12"-85c; 14"-81.25; 16"-\$1.50. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IMPROVE YOUR THEATRE AT LOW COST. Automatic curtain controls, special \$99.50 (only a few left); curtain track \$2.19 ft.; stage settings \$27.50; Jensen heavy duty 12" PM speakers \$18.95; rectifier bulbs 15 amp, \$4.59; 6 amp, \$2.95; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

S. O. S. IS DRIVE-IN HEADQUARTERS. HERE'S why: Standard & Super Simplex, DeVry, Superior, Holmes, Weber available for 200 to 1000 cars from \$1595. Easy payment plan. Screen paint, \$6.50 gal.; Amplifiers, all sizes, \$295 up; Marquee Letters, 35c up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED TO BUY

IF YOU HAVE A USED PIPE ORGAN FOR sale, write J. McDONOUGH, 1247 Snyder Ave., Scranton, Pa.

THEATRES

FOR SALE—SMALL DRIVE-IN THEATRE, doing good. Good equipment. New in-car speakers. Reason for selling is I am alone. Can't get help. A good buy for a young man with family. Priced reasonable. Write: TWO-LITE DRIVE-IN THEATRE, Lennox, South Dakota.

WANTED: THEATRES TO LEASE OPTION buy. Executive 18 years' experience all phases theatre industry seeking worthwhile operating property. Prefer East Coast town some size. BOX 2577, MOTION PICTURE HERALD.

PRINTING SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

VENTILATING EQUIPMENT

HEAVY-DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12", \$25.50; 16", \$37.50; 18", \$45.50. Prompt deliveries all sizes. Flowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4126 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$5.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$5.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable for beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Theatre Raises Admissions

Nathan Yamins' Durfee theatre, Fall River, Mass., last week raised evening admissions from 50 to 55 cents for balcony seats. Orchestra and loge seats went up five cents to 65 and 75 cents, respectively. Matinee prices were raised to 50 cents, a six-cent increase.

The Product Digest

Alice in Wonderland

RKO-Disney—Enchanted Screen

Thanks to a very thorough pre-release exploitation job, a good many Americans today know that Walt Disney has made a film version of Lewis Carroll's "The Adventures of Alice in Wonderland" and they have been told that it is a great picture. But few can imagine what this master craftsman of the screen has really accomplished in bringing the Carroll tale to the screen.

Disney's "Alice in Wonderland" is an enchanting picture, full of charm and color and excellent, tuneful songs that already have achieved a considerable degree of popularity. It is a film that combines all the very best of Disney's past work, plus some other attributes inherent in the story itself.

To discuss the box office potentialities of a picture like this is futile. It has a ready-made and eager audience that runs into millions and is composed of the widest possible age range. If the Carroll story and its accompanying Sir John Tenniel drawings became a classic almost the day they were published back in 1866, this Disney animated feature, photographed in most excellent Technicolor, is also likely to stand as a landmark in screen history.

All the expert skill of the Disney artists has gone into "Alice" which fairly sparkles with clever touches, bringing alive to the eye and mind the much-loved story. The characters, drawn both from "The Adventures of Alice" and "Through the Looking Glass," essentially resemble the Tenniel drawings. Whether or not they look exactly as the original illustrator saw them is going to make mighty little difference in the long run.

Disney is a master in the deft handling of color. Here, with the aid of glowing Technicolor, he outdoes himself. "Alice" is truly superb color-wise and its value is immeasurably enhanced by the rich, full and yet delicate hues of its photography.

Many of the sequences, exquisite in their execution, are made even more enjoyable visually by the clever use of color contrasts. The last sequences involving the march and maneuvers of the playing cards and Alice's dealings with the Queen of Hearts are particularly impressive and exciting, filling the screen with wondrous patterns that beguile the eye.

The excellent cast of voices is headed by the 12-year-old British star, Kathryn Beaumont, who speaks and sings the part of Alice, always full of curiosity and surprise at the many things that are happening to her. Ed Wynn is droll as the Mad Hatter, Richard Haydn is very funny as the Caterpillar in a particularly clever sequence; Sterling Holloway as the Cheshire Cat catches the imagination and Jerry Colonna does right by the March Hare. Verna Felton catches the right spirit of the Queen of Hearts.

The whole film retains a certain British flavor which goes well with this essentially British tale. Unfortunately, the British accent of some of the characters is very thick and,

particularly in the Walrus scene, many lines are lost in the mumble.

Songs include "In a World of My Own," "The Walrus and the Carpenter," "All in the Golden Afternoon," sung by the flowers in an utterly charming sequence ("I Give Myself) Very Good Advice," "I'm Late." Oliver Wallace did the musical score and the songs were written by Bob Hilliard, Sammy Fain, Don Raye, Gene De Paul, Mack David, Jerry Livingston and Al Hoffman. All turned out melodies of high caliber that stick to the ear.

Seen at the RKO screening room. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, August, 1951. Running time, 75 minutes. PCA No. 15112. General audience classification. Alice.....Kathryn Beaumont
Mad Hatter.....Ed Wynn
Caterpillar.....Richard Haydn
Cheshire Cat.....Sterling Holloway
March Hare.....Jerry Colonna
Queen of Hearts.....Verna Felton
Walrus-Carpenter.....Pat O'Malley
Dee & Dum.....Bill Thompson
White Rabbit and Dodo.....Heather Angel
Alice's Sister.....Heather Angel
Joseph Kearns, Larry Grey, Queenie Leonard, Dink Trout, Doris Lloyd, James Macdonald

Here Comes the Groom

Paramount—Mr. Bing

The easy-going Mr. Crosby's right in the groove in his latest. He's the kind of Bing his vast audience wants him to be—comfortable, pleasant, messing around with cute youngsters, warbling his songs as only he knows how, and getting the gal at the finish.

This time, he is a foreign correspondent, stationed in Paris as the film opens, clucking around a flock of war orphans and generally committed to a one-man program of finding foster parents for the lot. Especially attached to him—and he to them—are Jacky Gencel and Beverly Washburn, who return to Boston with Bing after he decides it's about time he clinched a long-standing romance with pert and pretty Jane Wyman. It seems she had threatened, via a message recorded in a phonograph disc, that she was going to fall for the first fellow who undertook to romance her in a serious way. So Bing decides he'd better get forthright.

The story, a highly fantastic affair by the way, returns him to the States where Miss Wyman has announced her engagement to Franchot Tone, who appears to be a New England tradition as well as heir to a fortune of \$40 million. James Barton, ex-mackerel fisherman who is Miss Wyman's father, lines up on Bing's side. Connie Gilchrist, who plays her mother, is there for the forty million.

Thereafter, Bing sets out to marry Miss Wy-

man despite all odds—and some of the odds are decidedly odd—by the following Saturday, when she is supposed to marry Tone. This would earn for him the girl of his heart and the blessings of the immigration department where the two adopted children are concerned. The line of attack turns out to be an incredible and completely unbelievable affair involving Alexis Smith, icebound cousin of Tone with whom she is in love. Among other procedures, Bing proceeds to "defreeze" her to a degree which ultimately finds Tone interested. In the end, Bing and Jane are married with Miss Smith and Tone planning ditto.

"Here Comes the Groom" was written by Robert Riskin and Liam O'Brien and the screenplay evolved thereafter by Virginia Van Upp, Myles Connolly and co-author O'Brien. That's a lot of story-smiths fiddling around with one vehicle and the results show. Despite the outlandish story, however, the picture is amusing, well-tempered and pleasant to take, in the main. Performances are good. Cast values are strong, including an airplane sequence in which fellow passengers assisting Bing turn out to be Dorothy Lamour, Cass Daley, Louis Armstrong and Phil Harris.

Frank Capra filled a dual capacity here as producer and director. As producer, he might have looked a bit more sharply at the director but as the director he undoubtedly was pretty influential with the producer. However, this is not a show to be critical about, but one to enjoy. That was the idea, anyway.

The attraction incidentally introduces Anna Maria Alberghetti, who drew attention in the New York stage play, "The Medium." She sings one number and leaves opinion as to her possibilities in films for another occasion.

Irving Asher was associate producer. Reviewed at Paramount screening room. Reviewer's Rating: Very Good.—RED KANN.

Release date, September, 1951. Running time, 114 minutes. PCA No. 15,222. General audience classification. Pete Garvey.....Bing Crosby
Emmadel Jones.....Jane Wyman
Wilbur Stanley.....Franchot Tone
Winifred Stanley.....Alexis Smith
James Barton, Connie Gilchrist, Robert Keith, Jacky Gencel, Beverly Washburn, Anna Maria Alberghetti, Walter Catlett, Nicholas Joy, H. B. Warner, Ian Wolfe, Maude Turner, Adeline de Walt Reynolds, Alan Reed, Minna Gombell, Dorothy Lamour, Phil Harris, Louis Armstrong, Cass Daley, Frank Fontaine

Rich, Young and Pretty

MGM—Music and Young Love

Young love of the June and moon variety is the principal ingredient of this frothy, pleasant and colorful romance. It is aimed at the younger generation primarily, and hits its target, but there is plenty for the older audiences to get misty-eyed and romantic about. Its principal assets from a marquee point of view are Jane Powell, Danielle Darrieux and Vic Damone, the latter certain to elicit the kind of juvenile ec-

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

stays that made Frank Sinatra famous 10 years ago and more years than that ago lifted Rudy Vallee and Bing Crosby to legendary stardom. The story aim is simple and to the point. Paris in the Spring is a place for young lovers and even for old lovers. Wendell Corey is a Texas rancher turned international diplomat who takes his daughter on a trip to Paris. He is concerned lest Miss Powell, the daughter, come in contact with her mother, Miss Darrioux, a Parisian singer whom he met and loved 25 years before.

The plot conflict is built around Miss Powell's romance with a personable Frenchman, Damone; her meeting with her mother, who is still the rage of the plushier cafes, and her father's opposition to a foreign marriage which he fears will end as his own did.

The deft light musical comedy touch of Joe Pasternak, the producer, and the experience of Norman Taurog, who directed, are apparent throughout the production.

Comedy touches by Una Merkel, especially enticing sets and background in Technicolor, and sugary songs by both Damone and Darrioux, all carry the mood entertainingly.

A preview audience at Loew's 72nd Street theatre in New York was entranced. *Reviewer's Rating: Excellent.*—JAMES D. IVERS.

Release date, August 3, 1951. Running time, 95 minutes. PCA No. 15,129. General audience classification. Elizabeth Rogers.....Jane Powell
Marie Devanture.....Danielle Darrioux
Jim Rogers.....Wendell Corey
Andre Millard.....Vic Damone
Fernando Lamas, Marcello Dabo, Una Merkel, Richard Anderson, Jean Murat, Duci de Kerckjart, Hans Conried, George and Katrin Tatar, Monique Chatal.

Three Steps North

U.A.-Wildier—Money Lust

This is a rather art treatment of a simple theme, rather fortunately, because producer-director W. Lee Wildier, working from a rather involved story by Robert Harari, has reduced complications to suggestions, has given just enough emphasis on certain plot turns to keep the whole of it moving, and has done it all with ingenuity. The picture was made in Italy, rather bi-lingual, with the Italians speaking Italian, the Americans speaking American; and with the marvelous backgrounds of Naples and Amalfi serving, night and day, as props.

The theme is the return of tough, single-minded American soldier-black marketer Lloyd Bridges to Italy after four years in military prison. He wishes to dig up his 4,000,000 lira, but finds the place he buried it now a military cemetery, and police and all sorts of unsavory local characters and ex-American gangsters, now residents of Italy, also interested. Between holding their approaches, both subtle and deadly, he is also involved in resuscitating his romance with local beauty Lida Padovani. He succeeds in the latter project; but fails in the former when, after finding his box of treasure, he finds in it a receipt from the police. The money had gone to cemetery caretaker Aldo Fabrizi, whose friendship he had been cultivating. And that allegedly simple soul had used the money to build a chapel. Bridges has nothing left to do but accept defeat.

Miss Padovani has little to do in the sex department, although the script at times attempts to suggest she is torrid. Mr. Fabrizi contributes one of those characterizations which should delight the art house fans: simple, but not dumb; pious, but also sophisticated; deeply human and powerful.

The picture should appeal not alone to art houses. It has action and suspense, and Bridges as the ex-American G.I. is an unregenerate, inarticulate, money-mad fellow with a strictly limited vocabulary and general approach.

Seen at a New York projection room. *Reviewer's Rating: Good.*—FLOYD STONE.

Release date, June 15, 1951. Running time, 85 minutes. PCA No. 14596. Adult audience classification. Frank Keeler.....Lloyd Bridges
Elma Ravera.....Lida Padovani
Pietro.....Aldo Fabrizi
William C. Tubbs, Dino Galvani, Adriano Ambrosi, Gamma Russo, John Fostini, Prego Dora, Adam Genette

Iron Man

Universal—Boxing and Boogie

A fighter with a killer instinct, and a broad study of human weakness are the main props for this plot with several novel twists. The fighter, who only wants to be a small businessman, is caught in the machinations of his wife and brother, who ultimately rue their influence, but not before he becomes an unhappy, emotionally immature personality. Finally, realizing that a boxing crowd is just an enlarged reflection of his own failing, the fighter grows up to become the mob's hero, albeit the loser of the title.

Jeff Chandler lends his usual good acting ability to the difficult role of the fighter who is given some melodramatic stances, in the ring and out and a modicum of stilted dialogue. Stephen McNally as his eager-for-a-dollar brother gives the part an excellent characterization. McNally persuades Chandler to leave his coal mining job when the latter shows boxing promise solely because of his killer instinct. Chandler, aided by his love for Evelyn Keyes, later his wife, agrees to fight and accumulate money to buy a radio store. The ambitious plans of Miss Keyes and McNally backfire when Chandler develops a sadistic enjoyment from boxing and beating his opponent unmercifully when he feels that the crowd is against him, as it always is.

The whole story, told in flashback through the thoughts of Chandler's wife, has many dramatic moments that fight fans will welcome. The women will also find appeal in the romantic interest.

The climax of the story comes when Chandler discovers that his wife and brother have sold him out on a fight of great importance to him. He discards them in favor of being handled by a sportswriter, adequately played by Jim Backus.

The production by Aaron Rosenberg and direction by Joseph Pevney combine to give the picture good background and pace. The picture is based on the book of the same title by William R. Burnett.

Reviewed at Loew's Orpheum theatre, New York. *Reviewer's Rating: Good.*—DOROTHY A. KIRSTEIN.

Release date, August, 1951. Running time, 82 minutes. PCA No. 15,221. General audience classification. Coke Mason.....Jeff Chandler
Rose.....Evelyn Keyes
George Mason.....Stephen McNally
Joyce Holden, Rock Hudson, Jim Backus, Jim Arness, Steve Martin

Hurricane Island

Columbia—Florida's Founding

The preface to "Hurricane Island" notes that the story is based on history and legend. In fashioning his screenplay, however, David Matthews appears to have slighted both history and legend and relied instead on his own fertile imagination. The result is a story that will put a tremendous strain on the credulity.

Compensating for the film's implausible version of the discovery of Florida and Ponce de Leon's quest for the Fountain of Youth are the rich hues of Supercolor, good production values and a generous portion of Jon Hall, in doublet and tights, defending the bevy of fair maidens and the honor of the Spanish crown against both pirates and Indians.

The film opens promisingly enough, with Hall, Ponce de Leon and a detachment of cavaliers fighting off a band of Indians soon after landing in Florida. The Spaniards are defeated and de Leon is wounded in the encounter. They repair to Cuba where they learn of Florida's Fountain of Youth. Hoping the waters will cure de Leon, they set off once again for Florida. Marie Windsor, a pirate queen, joins their party as a spy. After one good tussle between Hall and the pirates in which the latter's ship is blown up, the picture's pace begins to falter.

After winning the friendship of an Indian queen, the Spaniards are led to the fountain. De Leon drinks of the water from a golden chalice and is immediately cured. At this point the pirates attack. Hall kills Marc Lawrence,

their leader, in a savage duel, but Lawrence falls into the fountain, polluting it.

It is here, especially, where history goes by the board and fantastic fiction takes its place. The secret of her youth destroyed, the fair Indian queen soon becomes an ancient crone and dies. Her death also ends a frenzied hurricane which she had called up by her magic powers. The loose ends are tied up quickly. Miss Windsor repents and Hall takes her as a bride. They settle in Florida.

Sam Katzman produced and Lew Landers directed.

Reviewed at the Columbia screening room in New York. *Reviewer's Rating: Fair.*—TOM CANNING.

Release date, July 5, 1951. Running time, 70 minutes. PCA No. 15011. General audience classification. Captain Carlos Montalvo.....Jon Hall
Jane Bolon.....Marie Windsor
Marc Lawrence, Romo Vincent, Edgar Barrier, Karen Randle, Jo Gilbert, Nelson Leigh, Marshall Reed, Don Harvey, Rick Vallin, Gus Conklin, Alex P. Montoya, Lyle Talbot, Rusty Westcott, Zon Murray

Strictly Dishonorable

MGM—Comedy and Romance

Ezio Pinza does right by his female fans romantically and vocally in his second picture to come out of Hollywood, a screen adaptation of a successful legitimate theatre presentation. This escapism film has top entertainment quality with a good triple production, direction and writing job by the versatile team of Melvin Frank and Norman Panama. The pace and dialogue are lively and the star value of the cast should be a strong box office draw. The musical interludes will appeal to film fans of all types and ages.

The story, circa 1928, replete with the "corn" of that era, shows Pinza as an aging operatic Romeo who lives above a speakeasy with his press agent and valet. Pinza gets into trouble with the publisher of a lurid tabloid when he refuses to sing opposite the latter's wife. The publisher starts a smear campaign against Pinza by planting several double-exposure photographs in his paper. Pinza strikes back by chasing the publisher's photographers and destroying the cameras, so the publisher plants a woman in Pinza's apartment to spy on him. The fun and romance start when Pinza's press agent thinks Janet Leigh, a young stage struck southern belle, is the plant.

Pinza plays along with what he thinks are Miss Leigh's plans to compromise him and the resulting situations make for a light, provocative comedy with double entendres galore. After Pinza discovers the truth about Leigh they enter into a "marriage of convenience" to save her reputation. The sub-plot, concerned with the antics of Pinza's former sweetheart, who sues him for breach of promise and the help that Pinza's mother gives Miss Leigh in convincing Pinza that he loves her, brings the picture to the final romantic climax.

Pinza and Miss Leigh give good performances as do Millard Mitchell as the press agent, and Esther Minciotti as Pinza's mother. Silvio Minciotti makes the most of his comedy role as Pinza's dependent uncle.

Pinza does not photograph to best advantage in this black and white treatment but his voice registers strongly in two operatic numbers, "The Return of Caesar" and "Song of the Golden Cal" as well as two nostalgic popular tunes, "I'll See You in My Dreams" and "Everything I Have Is Yours."

Because of the sometimes racy dialogue and suggestive situations, the film is definitely not recommended for children.

Reviewed at Loew's 83rd Street Theatre, New York, where the audience drowned out much of the dialogue with hearty laughter. *Reviewer's Rating: Very Good.*—DOROTHY A. KIRSTEIN.

Release date, July 6, 1951. Running time, 95 minutes. PCA No. 15288. Adult audience classification. Ezio Pinza
Augustino Caraffa.....Janet Leigh
Isabelle Perry.....Millard Mitchell
Bill Dempsey.....Esther Minciotti
Gale Robbins, Maria Palmer, Esther Minciotti, Silvio Minciotti, Arthur Franz, Sandro Giglio, Hugh Sanders, Mario Siletti

(Review reprinted from last week's HERALD)

MOTION PICTURE HERALD, JULY 7, 1951

ADVANCE SYNOPSIS

THE MAGIC CARPET (Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Lew Landers. PLAYERS: Lucille Ball, John Agar, Patricia Medina.

ADVENTURE. John Agar has grown to manhood as the son of a physician without knowing he is the true Caliph of Islam. Aroused by conditions in the country, he infiltrates the palace and plans a rebellion. The ruler's sister (Lucille Ball) is attracted to him until she learns he plans a revolt of the people. Agar's dying foster father reveals his true identity to him and with the help of Patricia Medina he gets control of the magic carpet. Riding the magic carpet, Agar leads his men to victory over the harsh regime. He is proclaimed true Caliph of Islam and sails away with Miss Medina on a honeymoon in the clouds.

SHORT SUBJECTS

NATURE'S HALF ACRE (RKO-Disney)

True-Life Adventure

"Seal Island" and "Beaver Valley," the first two shorts in Walt Disney's True-Life Adventure series, both won Academy Awards. Now, the inimitable Mr. Disney comes up with what is bound to be yet another winner, "Nature's Half Acre," a live action and cartoon short about nature's countless and continuous miracles. The short is itself a miracle of inspired film production. "Nature's Half Acre" is any plot of ground where trees grow, bees gather honey, humming birds nest and spiders spin deadly webs. The camera's telescopic lenses record in intimate detail the birth, struggle for existence, the savage warfare and finally the death of most of the common varieties of insect, plant and bird life. The magic of Technicolor brings out the handsome hues of the

butterfly, the caterpillar, the chameleon, and captures in all their vividness the colors of the four seasons. Special credit should go to the many photographers (particularly John Nash Ott, Jr., and Stuart V. Jewell for their time lapse photography) who cooperated on the production, and to Paul Smith for his delightful music.

Release date, August 1, 1951.

33 minutes

CANNED FEUD (Warner Bros.)

Looney Tunes (7707)

Sylvester Cat is home alone with a closet crammed with canned fish. The joker here is that the house mouse has the can opener. Sylvester has quite a work-out before he wrests the utensil from the mouse. It is then that Sylvester discovers the mouse now has the closet key and the cat and mouse game begins all over again at the fadout.

Release date, February 3, 1951

7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 903-904, issue of June 16, 1951.

Feature Product by Company starts on page 893, issue of June 16, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ.	Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S) 643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	May 20, '51	60m	June 23	905			Very Good
Ace in the Hole (5023)	Para.	Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent
Across the Wide Missouri (color)	MGM	Clark Gable-Ricardo Montalban	Not Set	81m	Apr. 7	(S) 794	AYC		
Air Cadet (115)	Univ.	Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good
Al Jennings of Oklahoma (color) (327)	Col.	Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair
Alice in Wonderland (color)	RKO	Disney Feature	Aug., '51	75m	July 7	921			Excellent
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B	Excellent
Along the Great Divide (025)	WB	Kirk Douglas-Virginia Mayo	June 2 '51	88m	May 5	825	A	A-1	Very Good
American Guerrilla in the Philippines (color) (032)*	20th-Fox	Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
American in Paris, An (color)	MGM	Gene Kelly-Leslie Caron	Aug. 31, '51		June 2	(S) 870			
Another Shore	Pentagon	Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Apache Drums (123)	Univ.	Stephen McNally-Cleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1	Good
Appointment With Danger (formerly United States Mail) (5019)*	Para.	Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2	Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox	Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2	Very Good
At War with the Army* (5014)	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
BADMAN'S Gold	UA	Johnny Carpenter-Alyn Lockwood	Apr. 3, '51				AY	A-1	
Bandit Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599	A	A-2	
Bedtime for Bonzo (112)	Univ.	Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1	Very Good
Behave Yourself	RKO	Shelley Winters-Farley Granger	Aug., '51						
Behind the Law (formerly The Thin Knife)	MGM	Walter Pidgeon-Ann Harding	Not Set	60m	June 30	(S) 914			
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A-2	Good
Best of the Badmen (color) (176)	RKO	Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B	Good
Big Gusher, The	Col.	Preston Foster-Wayne Morris	July, '51						
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757		B	Good
Black Angel	Realart	Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137			Good
Blazing Bullets (5142)	Mono.	Johnny Mack Brown	May 6, '51	51m	May 12	(S) 846		A-1	
(formerly Gold Bullets)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair
Blazing Sun, The (246)	Col.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1	Very Good
Blue Blood (4904) (color)	Mono.	UA	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair
Blue Lamp, The (Brit.)	Col.	Jack Warner-Jimmy Hanley	July, '51						
Bonanza Town (367)	UA	Charles Starrett-Smiley Burnette	July, '51						

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=Synopsis		Not Groups	RATINGS L. of D.		Herald Review
				Issue	Page				
Border Fence	Astor	Walt Wayne-Mary Nord	Aug. 15, '51	60m					
Border Outlaws	UA	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb. '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714	AYC	A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan. '51	95m	Nov. 18	570	AYC	A-1	Fair
Brave Bulls, The (321)	Col.	Mel Ferrer-Miraslava	May, '51	108m	Apr. 21	809	AY	A-2	Very Good
Breakthrough (010)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Bridge of San Luis Rey	Astor	Lynn Bari-Louis Calhern (reissue)	Apr. 15, '51	91m	Feb. 5, '44				Good
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1	Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CAIRO Road	UA	Eric Portman	July 6, '51						
California Passage (5005)	20th-Fox	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb. '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
(formerly Fangs of the North)	MGM	Walter Pidgeon-Margaret Leighton	Aug. 17, '51	79m	May 26	(S)863			
Calling Bulldog Drummond	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1	
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.								
Captain Horatio Hornblower (color) (030)	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886			Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870	A	A-2	Good
Casa Manana (5116)	Mono.	Robert Clarke-Virginia Welles	June 10, '51	73m					
Cause for Alarm (118)	MGM	Lorette Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690			
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov. '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb. '51	90m	Feb. 3	697		A-2	Very Good
China Corsair	Col.	Jon Hall-Liza Farrow	June, '51	67m	June 9	878			Good
Circle of Danger (formerly White Heather)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Cohens and Kellys in Africa	Realtar	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Cohens and Kellys in Hollywood	Realtar	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39			
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644		A-2	
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887		A-2	Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan. '51	83m	Dec. 23	633	A	A-2	Good
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb. '51	67m	Dec. 9	606	AYC	A-1	Average
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Criminals of the Underworld	Realtar	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m					
Cry Danger (115)	RKO	Ed Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		B	Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784		A-2	Good
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DAKOTA Kid, The	Rep.	Rudy Ralston-Philip Ford	Not Set						
Dallas (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S)914		B	
Dark Highway (formerly Mad With Much Heart)	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554			
Dark Waters	Astor	Merle Oberon-Franchot Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44				
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Aug. '51				AY	A-2	Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov. '50	88 1/2m	Oct. 21	537			
Dial 119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr. '51	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Maria Windsor-Richard Denning	Dec. '50	65m	Dec. 30	641	A	A-2	Fair
EMERGENCY Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov. '50	78m	Nov. 18	570	AYC	B	Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept. '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
FABIOLA*	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907			Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)843		A-2	
Fighting Caravans	Favorite	Gary Cooper-Lily Damita (reissue)	Dec. '50	86m	Jan. 17, '31	59			
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1	Good
Fighting Sullivan, The (formerly The Sullivan)	Realtar	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fighting the Racketeers	Realtar	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m					
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Feb. 23, '51	55m	Apr. 14	802		A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	AY	A-2	Very Good
Five	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr. '51	68m	Mar. 10	751		A-2	Fair
Flying Missile, The (335)	Col.	Glenn Ford-Vivica Lindfors	Jan. '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr. '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr. '51	61m	Mar. 24	766		B	Good
For Heaven's Sake* (033)	20th-Fox	Clifton Webb-Joan Bennett	Dec. '50	92m	Dec. 2	597	A	B	Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar. '51	54m	Mar. 24	766			Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		A-2	Very Good
Four in a Jeep	UA	Vivica Lindfors-Ralph Meeker	Aug. 24, '51	97m	June 9	878	AY	A-2	Good
Forteen Hours	20th-Fox	Paul Douglas-Debra Paget	Apr. '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Francis Goes to the Races (125)	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frenchia (color) (108)	UA	Joel McCrea-Shelley Winters	Jan. '51	81m	Dec. 2	598	A	A-2	Good
Frogmen, The (122)	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Not'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	Aug. 15, '51	78m			B		
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average
GAMBLING House (formerly Mike Fury) (110)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gasoline Alley (301)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Gene Autry and the Mounties (351)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
Ghost Chasers (5112)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906			Good
G. I. Joe (5012)	Lippert	Jan Porter-Tom Neal	July 6, '51						
Go for Broke (129)*	UA	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Golden Salamander, The (Brit.)	MGM	Anouk-Trevor Howard	Dec., '50	96m	Mar. 31	783	AY	A-1	Very Good
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great Caruso, The (color) (127)*	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Great Missouri Raid, The (5013) (color)	Para. Univ.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY		Good
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614		B	Fair
Guerrillas of the Underground	Realert	C. Bennett-Gracie Fields (reissue)	May 15, '51	97m					
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	(S)406	A	B	
HALF Angel (color) (116)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Halls of Montezuma (color) (103)*	20th-Fox	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Happy Go Lovely (color)	RKO	David Niven-Vera-Ellen	Not Set	88m	June 16	886			Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9, '51	78m	May 26	861		A-2	Very Good
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY		
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2	Very Good
Harvey (107)*	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2	Excellent
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Heart of the Rockies (5042)	Rep. Col.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784		A-1	Good
Her First Romance	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Here Comes the Groom (5101)	Para. Col.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921			Very Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Highwayman, The (AA-20)	AA	Wanda Hendrix-Charles Coburn	Aug. 5, '51						
Hills of Ireland (color)	WorldTravel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	July 25, '51		Oct. 28	(S)546	AY		
Hollywood Story (124)	Univ.	Richard Conte, Julia Adams	June, '51	77m	May 19	853		A-2	Good
Home Town Story, The (formerly Headline Story) (128)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Hoodlum, The	UA	Lawrence Tierney	June 15, '51					B	
Horse (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AY	A-2	Good
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hunt the Man Down (111)	RKO	Eric Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2	Fair
Hurricane Island (color)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922			Fair
I CAN Get It for You									
Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was a Communist for the F.B.I.*	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1	Excellent
I Was an American Spy (AA-19) (023)	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784	AY	A-2	Average
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
In Old Amarillo (5043)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Inside Straight (123)	MGM	David Rogers-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906			Good
Iron Man, The	Univ.	Stephen McNally-Evelyn Keyes	Aug., '51	82m	July 7	922			Good
It's Hard to Be Good	Pentagon	James Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2	Fair
JACKPOT, The (031)	20th-Fox	Jimmy Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jesse James (color) (057)	20th-Fox	Tyron Power-Henry Fonda (reissue)	July, '51	106m					
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Not Set						
Jim Thorpe-All American	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885		A-2	Excellent
Joan of Arc (color) (165)	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S)794			
Jungle Headhunters (color)	RKO	Amazon Expedition	June, '51	66m	May 12	846	AY	A-2	Good
KANSAS Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B	Good
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	61m	Apr. 14	802	AY	A-2	Average
Kentucky (color) (150)	20th-Fox	Loretta Young-Richard Greene (reissue)	July, '51	96m	Feb. 24, '38				
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m	June 30	913		A-2	Average
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	A-2	Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	A-2	Good
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	AYC	A-1	Good
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905		A-2	Very Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
Kon-Tiki (173)	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
Korea Patrol	UA	Richard Emory-Teri Duna	Jan. 6, '51	57m	Jan., '51	654	AY	A-2	Average

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LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Not Set	93m	Apr. 14	(S)803		
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1 Excellent
Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1 Good
Law and the Lady, The (formerly The Law and Lady Lovery) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	June 30	(S)914		
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642		Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Aug. 24, '51					
Lemon Drop Kid, The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758	AY	B Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '50	112m	Aug. 19	442	AYC	A-2 Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smile Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1 Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2 Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 21	(S)811		
Little Giant	Realtor	Abbott and Costello	(reissue) June 1, '51	91m	Mar. 2, '46			Good
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869		A-2 Very Good
Long Dark Hall, The	UA	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	AY	A-2 Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	A-2 Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	July 27, '51					
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2 Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2 Very Good
Ma and Pa Kettle Back on the Farm (117)	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B Very Good
Macao	RKO	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765		Very Good
Magic Carpet, The	Col.	Robert Mitchum-Jane Russell	Not Set		June 2	(S)870		
Magnet, The (181)	Univ.	Lucille Ball-John Agar	Not Set		July 7	(S)923		
Magnificent Yankee, The (116)	MGM	Stephen Murray-Kay Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1 Fair
Men from Planet X, The	UA	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-2 Good
Men from Sonora (5141)	Mono.	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1 Good
Men With My Face, The	UA	Johnny "Mac" Brown	Mar. 11, '51	54m	May 12	(S)846		A-1
Men Who Cheated Himself (102)	20th-Fox	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B Very Good
Mask of the Avenger (color)	Col.	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2 Good
Mask of the Dragon (5013)	Lippert	John Derek-Jody Lawrence	July, '51	83m	June 30	913		Good
Massacre in the Orient	Realtor	Richard Travis, Sheila Ryan	Mar. 17, '51	55m				A-2
Matinee Season, The (5016)	Astor	Leo Carrillo-Turhan Bey	(reissue) May 15, '51	60m				
Men of the Sea	Para.	Thelma Ritter-John Lund	May 24, '51	101m	Jan. 13	661	AYC	B Excellent
Million Dollar Pursuit (5028)	Rep.	M. Lockwood-Roger Livesey	(reissue) May 15, '51	70m				
Missing Women (5025)	Rep.	Penny Edwards-Stevie Flagg	May 30, '51	60m	June 2	869	A	A-2 Fair
Missouri, The (4974)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2 Fair
Mr. Ace	Astor	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1 Good
Mr. Imperium (color) (131)	MGM	George Raft-Sylvia Sydney	(reissue) June 15, '51	85m	Aug. 31, '46			Good
Mr. Music (5007)*	Para.	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845		A-2 Fair
Mr. Universe	UA	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mrs. O'Malley and Mr. Malone (111)	UA	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1 Good
Molly (formerly The Goldbergs) (5011)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B Good
Montana Desperado (5143)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1 Very Good
Mudlark, The (101)	Mono.	Johnny Mack Brown	June 24, '51	51m				
Murder Without Crime	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1 Good
My Forbidden Past (114)*	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B
My Friend Flicka (color) (152)	20th-Fox	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Roddy McDowall-Preston Foster	(reissue) June, '51	89m	Aug. 10, '43			Good
My True Story	Col.	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706		Fair
Mysterious Rider, The	Favorite	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750		A-2 Good
Mystery Submarine (106)	Univ.	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m				
NATIVE Son	Classic	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1 Good
Naughty Arlette (Brit.)	UA	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906		Good
Navy Bound (5120)	UA	Mei Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853		B Good
Nevada Badmen (5132)	Mono.	Tom Neal-Regis Toomey	Mar. 4, '51	61m	Feb. 24	721	AYC	A Very Good
Never a Dull Moment (formerly Come Share My Love) (106)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S)818		
New Mexico	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1 Very Good
Night Into Morning (formerly The People We Love) (130)	UA	Law Ayres-Marilyn Maxwell	May 18, '51	76m	Dec. 30	(S)644	AYC	A-2
Night Riders of Montana (5059)	MGM	Pey Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2 Good
No Highway in the Sky (formerly No Highway) (121)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		A Average
No Orchids for Miss Blandish	20th-Fox	James Stewart-Marlene Dietrich	Aug., '51		June 2	(S)870		
No Questions Asked (132)	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		C Poor
North of the Great Divide (color) (4944)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	B Good
ODETTE	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1 Good
Of Men and Music	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A	A-2 Very Good
Oh! Susanna (color)	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1 Very Good
(formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		A-2 Good
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2 Excellent
On Moonlight Bay (color) (029)	WB	Doris Day-Gordon MacRae	July 28, '51					
On the Loose	RKO	Joan Evans-Robert Arthur	June, '51					
On the Riviera (color) (115)*	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	B Excellent
One Too Many	Halmark	Ruth Warwick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634		Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2 Good
Operation Disaster (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		B Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B Very Good

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Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A			Average
Outlaw Gold (formerly Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m	May 12	(S) 846				
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	56m	June 23	907				Fair
PAGAN Love Song (color) (112)*	MGM	Ethel Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2		Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Grey	May 4, '51	69m	Mar. 24	765	AYC	A-1		Good
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	Not Set	123m	Apr. 14	(S) 803	A	B		
Paper Galleys (Brit.)	UA	Rona Anderson-John Bentley	Nov., '50	69m	Nov. 11	561	A	A-2		Fair
Pardon My French	UA	Merle Oberon-Paul Henreid	July 27, '51	81m						
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2		Very Good
Payment on Demand (formerly Story of a Divorce (171)*	RKO	Better Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B		Excellent
Peking Express (5024)	Para.	Joseph Cotten, Corinne Calvet	Aug., '51	90m	June 23	905				Good
People Against O'Hara	MGM	Spencer Tracy-Diana Lynn	Aug. 10, '51							
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B		Good
Place in the Sun, A (5102)	Para.	M. Clift-E. Taylor-S. Winters	Aug., '51	122m	Sept. 9	(S) 479				
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m						
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1		Fair
Prehistoric Women (color)	UA	Laurette Luez-Allen Nixon	Nov. 1, '50	74m	Jan. 6	654		B		Poor
Prelude to Fame (180)	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2		Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1		Fair
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879		A-2		Good
Prison Break	Realert	Barton MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38					
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B		Good
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1		Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B		Good
RATON Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B		Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1		Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Not Set	81m	Apr. 7	(S) 794	A			
Red Shoes, The (Brit.) (color) (Spcl.)	UA	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B		Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2		Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S) 539		A-1		
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2		Good
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney	July, '51	92m						
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		A-2		Good
Rich, Young and Pretty (color)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922				Excellent
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714		A-1		Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1		Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1		Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m	June 30	(S) 914		B		
Rocky Mountain (008)	WB	Errol Flynn-Patrice Wymore	Nov. 11, '50	83m	May 6	286	AYC	A-1		Very Good
Rogue River (color)	UA	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B		Fair
Rough Riders of Durango (5058)	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1		Fair
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2		Excellent
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AY			Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913				Good
Salerno Beachhead (formerly Walk in the Sun)	Realert	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733	AYC or AY	A-2		Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	87	AYC	A-1		Good
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51	89m	Apr. 28	817	AYC			
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Not Set		June 2	(S) 870				
Savage Drums (5001)	Lippert	Sabu-Lite Baron	June 22, '51							
Scar, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A			Good
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1		Very Good
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B		Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2		Very Good
Secret Confessions of a Model	Realert	D. Darrioux-D. Fairbanks, Jr. (reissue)	Mar., '51	78m						
Secret of Convict Lake, The	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A			Very Good
Secrets of a Sinner	Realert	Madge Evans-John Boles (reissue)	Mar., '51	63m						
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907				Fair
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B		Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2		Very Good
Short Grass (AA 18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2		Excellent
Show Boat (color) (135)	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2		Excellent
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B		Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Baetrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B		Good
Silver Canyon	Col.	Gene Autry-Pat Buttram	June, '51	70m	June 23	906		A-1		Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784		A		Good
Sinner's Holiday	Astor	George Raft-Randolph Scott (reissue)	Jan. 15, '51	95m	Oct. 4, '30	53				
Sirocco	Col.	Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878		B		Good
Skipalong Rosenbloom	UA	Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862	A	A		Fair
Smoky (color) (043)	20th-Fox	Victor Jory-Irene Bentley (reissue)	June, '51	87m						
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51	64m	May 5	825	AY	A-1		Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	AY	B		Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	A-1		Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2		Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2		Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S) 539				
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2		Excellent
Spoilers of the Plains (5041)	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1		Fair
Stage to Tucson (color) (334)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		A		Fair
Stardust and Sweet Music (form. Calendar Girl) (5029)	Rep.	William Marshall-Gail Patrick	June 15, '51	60m						
Steel Helmet, The (5006)	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 6	653	AY	A-2		Excellent

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
					Issue	Page		L. of D.		
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m					A-1	
Storm Over Bengal (579)	Rep.	P. Knowles-Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38					
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent	
Strangers on a Train (027)	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent	
Streetcar Named Desire, A	WB	Vivien Leigh-Marlon Brando	Not Set	125m	June 16	885			Excellent	
Strictly Dishonorable	MGM	Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922		B	Very Good	
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good	
Sun Sets at Dawn, The	UA	Sally Parr-Philip Shaw	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good	
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar. '51	80m	Mar. 17	758	AY	A-1	Very Good	
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good	
Tales of Hoffmann (color)	Loper	Moiria Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent	
Tangier	Realar	Maria Montez-Robert Paige (reissue)	Jan. 1, '51	76m	Mar. 16, '46	2895			Good	
Target	RKO	Charles McGraw-Maria Windsor	Not Set		Nov. 4	[5]554				
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb. '51	90m	Jan. 27	690	AYC	A-1	Good	
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce (reissue)	Dec. 2, '50	72m	Mar. 24, '45	2374			Fair	
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce (reissue)	Dec. 2, '50	72m	Feb. 16, '46	2849			Average	
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good	
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-1	Good	
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov. '50	71m	Oct. 21	537	AYC	A-1	Average	
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar. '51	70m	Mar. 10	750		A-1	Good	
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June, '51	74m	June 9	878		A-1	Good	
This My Boy (5026)	Para.	Dean Martin-Jerry Lewis	Aug. '51	98m	June 16	886	AY	A-2	Very Good	
They Were Not Divided	UA	Edward Underdown-Ralph Clanton	Feb. 8, '51	91m	May 19	854			Fair	
Thing, The (174)*	RKO	Kenneth Tobey-Margaret Sheridan	Apr. '51	87m	Apr. 7	793	A	A-2	Good	
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb. '51	85m	Jan. 27	689	A	B	Excellent	
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2	Average	
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good	
Three Husbands (119)	UA	Eve Arden-Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B	Good	
Three Steps North	UA	Lloyd Bridges-Lea Padovani	June 15, '51	85m	July 7	922	A	A-2	Good	
Thunder in God's Country (5052)	Rep.	Rex Allen-Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good	
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June, '51	78m	Feb. 3, '45				Good	
Time of Their Lives	Realar	Abbott and Costello (reissue)	June 1, '51	82m	Aug. 17, '46				Excellent	
To the Last Man	Favorite	Randolph Scott-Buster Crabbe (reissue)	Dec. '50	76m						
Tokyo File 212 (175)	Univ.	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810	AY	B	Fair	
Tomahawk (color) (110)*	RKO	Van Heflin-Yvonne De Carlo	Feb. '51	82m	Jan. 13	662	AYC	A-1	Good	
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862	A		Very Good	
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec. '50	69m	Nov. 18	571	AY	A-2	Fair	
Trial of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good	
Trio (Brit.) (5030)	Para.	J. Hayter-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov. '50	95m	Oct. 7	511	AYC	A-2	Good	
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	A-2	Excellent	
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov. '50	92m	Oct. 14	517	AY	A-1	Good	
Two Gals and a Guy	UA	Janis Paige-Robert Alda	June 29, '51	70m	June 23	906			Fair	
Two of a Kind	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905			Good	
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good	
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good	
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan. '51	84m	Dec. 16	613		A-2	Very Good	
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec. '50	83m	Nov. 4	553		A-2	Good	
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr. '51	92m	Mar. 3	741	AYC	A	Very Good	
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr. '51	102m	Feb. 17	713	AY	B	Excellent	
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51							
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average	
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good	
Vicious Years, The (5191)	Mon.	Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	[5]811				
Virginia City (018)	WB	Errol Flynn-H. Bogart (reissue)	Mar. 17, '51	121m	Mar. 23, '40	42				
Volcano	UA	Anne Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	[5]714	A	B		
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2	Fair	
Warden of the Big House	Realar	V. McLaglen-Jackie Cooper (reissue)	June 15, '51	78m						
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug. '51	95m	June 2	869	AY	A-2	Very Good	
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1	Good	
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855		A-1	Good	
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good	
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good	
When the Redskins Rode [C] (339)	Col.	John Hall-Mary Castle	May, '51	78m	May 12	846		A-2	Good	
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good	
Whirlwind	Col.	Gene Autry-Gail Davis	Apr. '51	70m	Apr. 7	793	AY	A-1	Good	
Wicked City	UA	M. Montez-J. Aumont-L. Palmer	Jan. 2, '51	76m	May 26	862		B	Average	
Women With No Names (5021)	Lippert	Phyllis Calvert	Aug. 3, '51							
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb. '51	73m	Feb. 17	713	AY	A-1	Average	
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51							
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr. '51	93m	Mar. 3	743	AY	A-2	Very Good	
Yukon Manhunt (5123)	Mon.	Kirby Grant-Margaret Field	July 8, '51							

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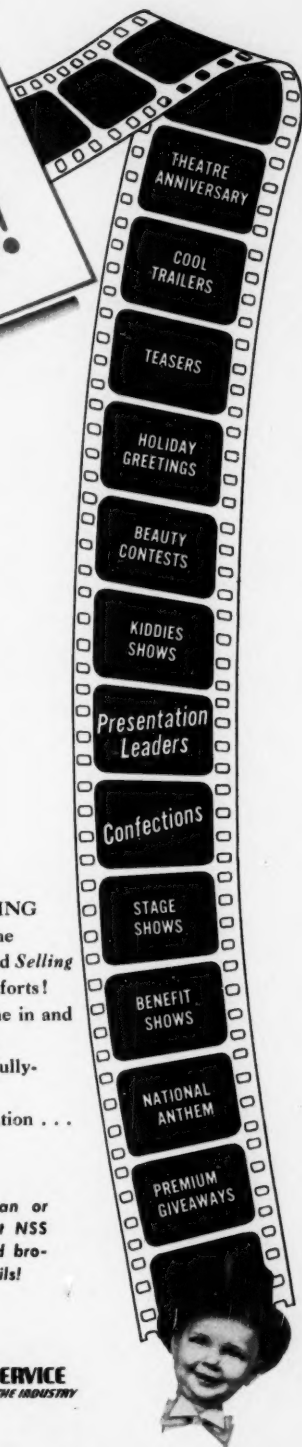


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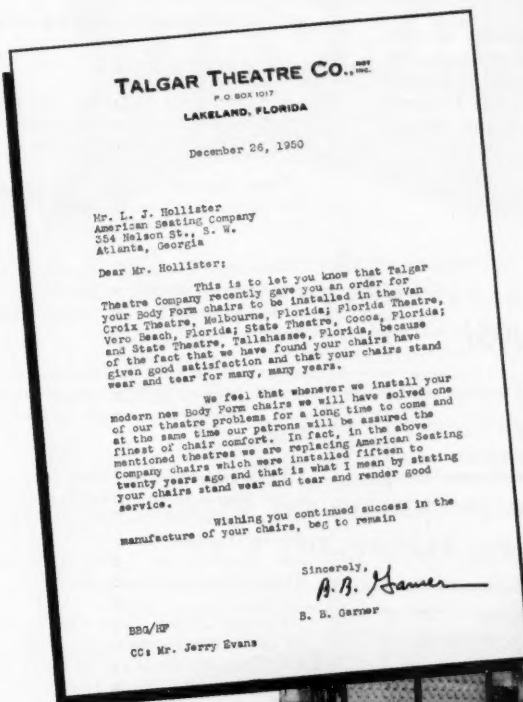
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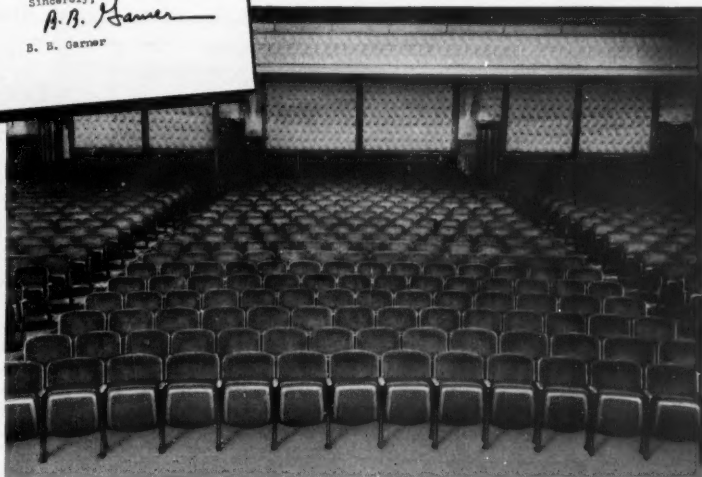


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GEORGE SCHUTZ, *Editor*

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About People of the Theatre

AND OF BUSINESSES SERVING THEM

TONY SCHROEDL, Falls City, Neb., hotel owner, has purchased the Rivoli theatre in Falls City from Tri-States Theatres.

JAMES E. FITZGERALD recently sold the Earl theatre, Earlham, Ia., to DICK CONAWAY, former Adel, Ia., banker.

ERNEST L. WHITE, 80-year-old veteran exhibitor, and his wife were killed in an automobile accident at Wrentham, Mass., recently.

VAN EMERSON, Lewisville, Ark., exhibitor, has reopened the May theatre, Stamps, Ark! CECIL KELLY formerly operated the house.

PREMIER LESLIE M. FROST, his arm in a cast from a recent fracture, presided at ceremonies opening the 750-seat Century theatre (Lindsay, Ont.) for N. A. TAYLOR, president of Twentieth Century Theatres, Famous Players affiliate.

GARRY HOGARTH, Essex, Ont., has sold his two remaining small town houses, the Rio, Essex, and the Haro, Harrow, to W. S. WOOLF, owner of the Liberty theatre, Amherstburg, Ont.

JOHN FORDE, president of IA Local 162, San Francisco, has been elected business manager. He succeeds the late FLOYD BILLINGSLEY.

HARRY K. HECHT, 68, president of the Hecht circuit, Passaic, N. J., recently died after a short illness.

ROBERT S. ANDERSON is the new manager of the Main Street drive-in, Jacksonville, Fla. The theatre is owned and operated by Talgar Theatres, Inc., Lakeland.

The Cordova theatre, Pullman, Wash., sustained damages estimated at \$10,000 when fire swept the building recently. The principal damage was to the carpets and draperies.

SAM ERWIN, Darlington, S. C., and JACK FULLER, Columbia, have purchased the State theatre, Spartanburg, from the Carolina Amusement Company. BILL

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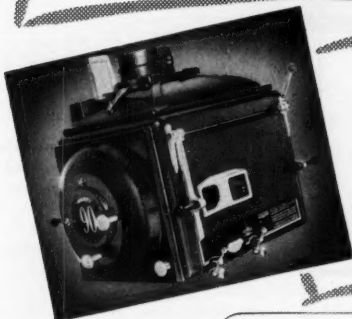
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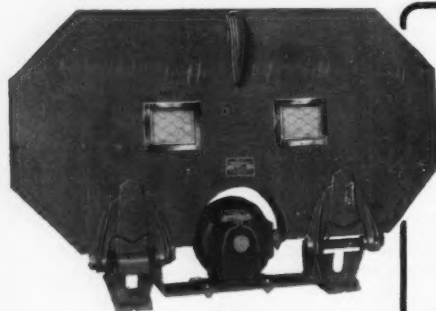
For foyers, entrances, lobbies, rest rooms, lounges, offices, candy cases and counters, auditorium interiors—*Modernize with Marlite*. See the 63 smart pattern and color combinations at your lumber and building material dealer's now. Or mail coupon below.

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Without obligation, please send full-color Marlite literature showing typical installations, patterns and colors available, and other helpful remodeling and building information.

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Theatre _____
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PRO-62

WENZEL Time-Tested Theatre Equipment

Manufacturers of: Projectors, Sound Heads, Bases, Magazines, Accessories, Replacement Parts, etc.

Send for Descriptive Literature

**WENZEL
PROJECTOR CO.**
2505-19 S. State Street
Chicago 16, Ill.

NASH has been named manager of the State.

F. G. NELSON and AL JENNINGS, both of Asheville, N. C., have purchased the Roxy theatre in Old Fort. Mrs. RUBY CAPLAN has been named manager of the five-year-old theatre.

SAM FEINSTEIN, who recently purchased the Gem theatre, Hugo, Colo., is doing a \$5,000 remodeling job on the house.

JOSEPH J. JACOBSON, for the last twenty years owner and operator of the State theatre, Davenport, Ia., has purchased the Garden theatre there. Mrs. JACOBSON is operating the house, which has been renamed the New Garden.

NICK BARILE has joined the Center theatre, Hartford, Conn., as projectionist.

SAM KRIMSTEIN, formerly manager of the Logan theatre, Chicago, has opened an advertising display studio in the theatre building.

M. C. OTWELL recently opened a new theatre in Montgomery, Ala., for Negroes.

ADAM GOETZ, manager of the Hippodrome theatre, Baltimore, has moved to the Town while the former theatre is being remodeled.

CHARLIE GALLAGHER now is assistant manager at the Schine Paramount theatre, Syracuse, N. Y., succeeding FRED MALONE, who resigned.

JOSEPH MELFI, JR., has taken over the Hollywood theatre, Holley, N. Y., formerly owned by G. W. AUSTIN.

The Town Drive-in Theatre Corporation, Des Moines, has been dissolved. JACK SEGAL was president and secretary.

The second half of LOU ARRU's Twin drive-in at Louisville, Ky., has been opened.

JACK MILLER, formerly of the Rivoli in New York, is the new assistant manager of the Olympia theatre, Miami, Fla.

GERRY GERMAIN recently celebrated the 25th anniversary of the Dipson Palace, Jamestown, N. Y.

Three sons of JAMES C. KEEFE, manager of the Northio Rialto, Hamilton, Ohio, were June graduates from Xavier University, Cincinnati.

G. RALPH BRANTON, who recently resigned as general manager of Tri-States

★As Advertised in TIME Magazine, July 9

Comfort

IS OUR BUSINESS

It is not surprising that theatre operators who are most successful in making comfort a profitable attraction have turned to Heywood-Wakefield seating. For comfort has been our business for 125 years. During this period the styling, construction and comfort of our furniture has made it a favorite choice in thousands of homes. And, at the same time, our trademark has become an accepted symbol of comfortable seating with theatre operators, educators and railroad and bus line executives throughout the country. But the clearest proof of the extra value we build into every Heywood-Wakefield product is that the demand for our products has kept us in business since 1826.



*You Find This Familiar Trademark Wherever America
LIVES • TRAVELS • SEEKS AMUSEMENT • OR GOES TO SCHOOL*



Theatre Chairs of exclusive "Airflo" and "Encore" designs are proving that comfortable seating is a profitable investment for theatre operators.



School Furniture of light weight, sturdy tubular steel assures long, satisfactory service in meeting the needs of America's schools and colleges.



Baby Carriages bearing the familiar Heywood-Wakefield emblem have been a first choice for styling, comfort and safety for generations.



Railroad Seats like this luxurious "Sleepy Hollow" model are a revenue-building choice on a growing number of leading railroads.



Bus Seats of Heywood-Wakefield scientific design make travel more comfortable on both city service and intercity routes of leading bus companies.



Household Furniture—All-purpose Ashcraft, and Old Colony and Modern designs carry on the 125-year-old Heywood-Wakefield tradition of fine styling and sound construction.

HEYWOOD-WAKEFIELD COMPANY • Gardner, Mass. • Serving America's Homes and the Public for 125 years

**When Management
Votes on
BOX OFFICE FEATURES
THAT PAY OFF**

AUTOMATICKET

**GETS TOP-RANK
BILLING
All over America**

As men who run theatres know, a hit picture can up the take temporarily—but a good admissions control system can make money for management year in and year out.

The heart of such a system is, of course, efficient ticket issuing and collecting equipment—and, here, management has delivered a hands down ultimatum—for 9 out of 10 such machines in use today are General Register Corporation's AUTOMATICKET!

Why this overwhelming preference for the GRC product?

Because, for 30 years, we have made it our business to know your business. Because, for 30 years, we've kept fully informed on every angle of the industry's cash control problem through nationwide studies of theatre operation and needs. Because we consistently plow back 25% of our profits into a product development program designed expressly to meet the challenge of changing conditions with machines that do the job faster, better, more economically.

**GENERAL
REGISTER
CORPORATION**

43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 South Wabash Avenue
Chicago 5, Illinois
6260 Romaine Street
Hollywood 38, Calif.

Theatre Corporation, Des Moines, has purchased the Odeon and Casino theatres in Marshalltown, Ia.

The Forrest theatre, Conshohocken, Pa., which was closed for a year, was sold at public auction recently to JERRY O. PANATI for \$11,250.

IRVING ACKERMAN's Silver Palace theatre, San Francisco, is being completely re-decorated.

SAM TYLER, former Alberta exhibitor, has leased the 450-seat Oak Bay theatre, Victoria, from JACK BARRON.

SAM CARVER has purchased the Pasadena and Sheridan theatres from the Auto City circuit, Detroit.

Three sons of HUGH J. CAMPBELL, SR., manager of the Central theatre, West Hartford, Conn., have been recalled to active military service.

MRS. ANNA HUGHES DRISCOLL has resigned as executive secretary of Allied Theatres of New England.

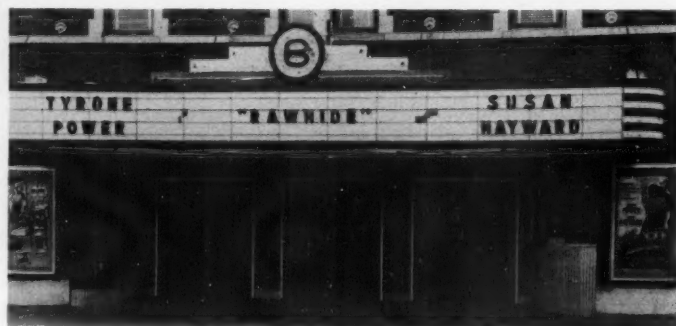
At a recent meeting of the Western Michigan Chapter of the American Society of Metals, HARVEY L. BOUWKAMP, chief manufacturing engineer for the American Seating Company, Grand Rapids, Mich., was elected Society Chairman for the coming year.

A. F. BALDWIN, export manager of National Theatre Supply, left Idlewild airport, New York, June 22nd, for Oslo, Norway, on the first leg of an air tour, during which he will visit NTS distributors in the Scandinavian countries, England, France and Belgium.

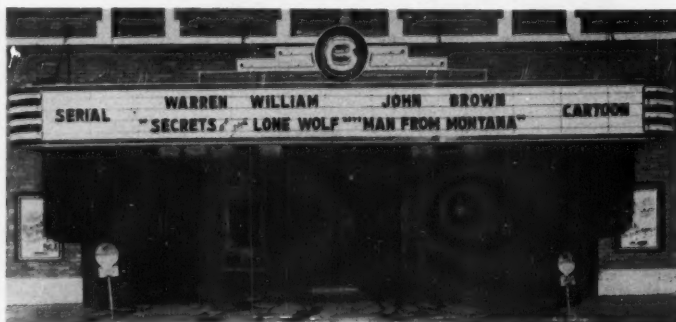
ALLAN V. ISELIN has left his position as assistant general manager of Hellman Theatres, Albany, N.Y., to join the Fairway Manufacturing Corporation, Oneonta, N. Y.

W. L. PERRY, former Texas exhibitor, has leased the Northside drive-in, Colorado Springs, Colo., from PAUL ROTHMAN.

W. ZAPARANIUK, is planning a 400-seat log-cabin type theatre in Prince Albert National Park, Saskatchewan.



The new entrance of the Baxter theatre, Baxter Springs, Kans., an operation of Commonwealth Theatres since 1938. The new front was part of general remodeling of the house which included combining the lobby and the foyer into one space, with a snack bar built into the wall opposite entrance doors (see photo on page 28). In the modernization, which was carried out by Richard Orear, purchasing and maintenance manager of the circuit, the box-office was moved to one side and clear-vision doors with narrow metal framing were installed. Blue "Corolux" with aluminum trim were used to cover the original vestibule walls at the box-office base. The original front is shown below.



THE NATIONAL CARBON

TRADE-MARK

ARC'S BIG FIVE:

- ★ small-source size
- ★ terrific brightness
- ★ great power from one unit
- ★ white light
- ★ minimum heat per foot-candle

make it indispensable on movie sets!

THE "National" carbon arc offers an ideal combination of the qualities most desirable in a studio light. The carbon arc's small-source size — less than one quarter square inch — insures sharp shadows, simulates one-source lighting better, creates a perfect "follow-spot." The carbon arc's high brightness penetrates deep sets, establishes high light levels without excessive heat, creates better the illusion of a third dimension. The carbon arc's great power from one unit cuts illumination pathways through general set illumination, boosts daylight, lights large sets so generously that camera-lens apertures may be reduced and great depth of focus obtained. The carbon arc's white light matches outdoor shooting conditions, lends itself better to filters because it has equal quantities of blue, green and red and, finally, makes colored objects appear visually the same inside and outside.

There is no substitute for the carbon arc.

**MORAL: YOU CAN'T SKIMP ON STUDIO LIGHTING
WITHOUT RISKING BOX OFFICE!**



***When you order studio
or projector carbons —
order "NATIONAL"!***

The term "National" is a registered trade-mark of
Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY

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30 East 42nd Street, New York 17, N. Y.

**District Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco**

**IN CANADA: National Carbon Limited
Montreal, Toronto, Winnipeg**



Winning the battle of the box office depends on a lot of things. And not the least of them is comfortable, convenient seating.

And you win in many ways when you modernize your theatre with Kroehler Push-Back* Seats! Take the matter of concession sales. Tests show that Push-Backs' easy in-and-out feature boosts sales of popcorn, soft drinks and candies.

Why? Because patrons find it so easy to leave their seats to buy more refreshments. No embarrassing tripping or stumbling over feet in the dark!

If you plan to modernize your seating in the near future—now is the time to act! Let us prove why Kroehler Push-Back Seats will pay off at your B. O. Write or wire nearest office.

*Fully protected by patents

KROEHLER

Push-Back

THEATRE SEATS

THE WORLD'S FINEST THEATRE SEAT

Chicago 11, Ill.
666 Lake Shore Drive

New York 16, N. Y.
One Park Avenue

Los Angeles 7, Calif.
2028 So. Vermont Ave.

Dallas, Texas
2023 Jackson Street



1—Here's the normal, comfortable lounge-chair position of the Push-Back Theatre Seat.



2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

Better Theatres

for JULY 1951

GEORGE SCHUTZ, Editor

WHEN defense restrictions came, the industry had appreciably started to make its exhibition plant as "modern" as the art it exploited. But thousands of theatres along the streets of America still identify that art with the past, raising the question:

Can Fronts and Lobbies Be Modernized Now?

By BEN SCHLANGER

Theatre Architect and Consultant

What's Modern

For a quick answer, at a glance, one may scan the series of photos below and confining on the following page. Today the typical location calls for lobbies and entrance area to express friendly invitation, with the clarity of simplicity, as exemplified in the latter five pictures. "Open design," with the interior both seen and "felt" from the street, marks the modern front. It is an expression of "theatre" in the sense of constant community service. These photos trace a progression through the years to that modern idea.

CONSIDERING the importance of the front and its related entrance area as an identification of the motion picture theatre in the public mind, it would be unfortunate indeed if the business were to allow itself to be altogether stymied by the restrictions of the nation's defense program.

In the face of expanding competition and other less definable sources of box-office troubles, the industry finds itself (as of course it must long have expected) with a large part of its exhibition plant variously obsolete, often to an impossible extreme. Can anything be done about that now? Well, yes—even without going to the Government for permission to spend more than the \$5000 it has allowed for structural alterations within a twelve-month period.

How much worthwhile work can be done

without such permission depends, of course, upon the state of the theatre. Where practically little could be accomplished without extensive basic changes immediately, an application for authority to exceed the \$5,000 limitation is the only recourse. If there are good grounds for contending "hardship," that might be a good thing to do, anyway. But lack of such grounds does not necessarily render a theatre owner helpless to save his property from the damaging effect of time and change.

Certainly in such instances where existing exteriors are deteriorated to the point of loosening of materials and water seepage, a "hardship" application is justified. In such a case, it is desirable to use a minimum of critical defense materials in order to get fair consideration for a construction permit.

Even where the remodeling is extensive, it may be feasible to execute the work over a period of time greater than one year. However, before proceeding with



construction, designs and working drawings should be made of the *entire* improvement in order to avoid costly changes due to lack of co-ordination and foresight.

Precisely because of the restrictions, co-ordinated planning of new work is mandatory. Careful judgment must be exercised in the expenditure of each dollar. Complete advance planning is the only method by which the total budget can be ascertained and make it possible to allocate costs to the most important requirements. Remodeling of the theatre exterior is often done merely to achieve a periodic "new look," which is a justifiable desire provided that there is simultaneously an improvement in function. Changes in color and finishing materials may prove wasteful if the functional arrangement of the entrance area is faulty. Design trends in storefronts indicate greater attractiveness than is found in most of the contemporary theatre facades because functional planning received its proper emphasis.

Q Expressing "Theatre"

The first functional requirement of the theatre front is to accent the building as a theatre. Then there should be added a note of cheerfulness and invitation. We can no longer rely on the device of the cumbersome marquee with its obvious attempts at razzle-dazzle. The shelter function of the marquee has undergone a change due to car parking approaches to the theatre and the desirability of extending the sidewalk into the vestibule or lobby. The display function of the marquee is important; but attraction advertising can be provided for use of projecting double faced attraction boards of minimum thickness.

Cheerfulness is a quality which is elusive, but we do feel that the skillful use of light, openness, "clean-ness," and color accents give a sense of friendly invitation. Contributing towards the *invitational effect* are the uses of open space in the front of the theatre in addition to the sidewalk area; a maximum use of glass in entrance doors and walls; the effect of broad and evenly illuminated surfaces from concealed and semi-concealed sources; uncluttered and

unobstructed vestibules or lobbies with the avoidance of traffic congestion. Strict adherence to the above suggestions does not create an austere atmosphere; to the contrary, it forms an effective background for the colorful accents provided by the illuminated displays.

Q Display and Box-Office

One point in achieving good merchandizing is to realize the importance of great simplicity of background for signs and displays. Not only is superficial ornamentation a waste of funds, but it competes with displays and thus reduces merchandizing effectiveness. For example, a large simple surface with an even bath of illumination on it, is a superior background for a sign or a display compared with an ornamental surface improperly illuminated. It is also important to have good contrast between the level of background illumination and the display. The desirable quality of dignity does not require the sacrifice of good selling.

The location of the box-office has always been a subject of debate. The local climate should really be the determining factor. In warmer climates, the box-office can be open to the street. In colder climates, the successful use of clear-glass lobby enclosures now makes it entirely feasible to use an inside box-office, which can still be visible to passing traffic. An inside box-office is quite feasible even in warmer locations, due to the benefits of air-conditioning.

Where the inside box-office is used, the level of illumination on it should be bright compared with the general level of the lobby lighting. It is also desirable to leave the inside box-office roof-less in order to permit continuity of the lobby ceiling.

Display frames should be grouped in one general area where traffic is least likely to obstruct their view. An occasional isolated display in a pylon or case can be used with single or double face. Vision of a display through a glass lobby wall is also effective.

Rear access to a display case for the changing of posters is a convenience and permits the use of fixed plate glass on the outside and greater depth for effective

illumination. Wherever displays are not exposed to the elements, glass covering may be omitted, thereby avoiding specular reflections. The height of a poster should be determined by locating a point on the poster two-thirds of its height from the bottom and setting this point at an elevation of 5 feet, 4 inches above the floor. Too many display frames defeat their purpose by creating confusion.

A view of portions of the foyer, as well as of the lobby, should be provided through the outside glass vestibule or lobby enclosure. If a balcony stair is visible from the street, it can prove to be an attractive invitational feature. A gay candy counter also becomes an effective ornamental accent when visible from the vestibule or street through glass. A glimpse of a lounge corner in the foyer similarly becomes an exterior invitational lure.

Q "Open Design" Factors

All of these points of interest require accent lighting. But a word of caution must be introduced in this type of open planning. To avoid daylight infiltration into the auditorium, light traps must be provided which will shield out the daylight and secondary lighting of the lobby and foyer. These light traps should be of solid lightweight masonry, since draperies are a serious maintenance problem. The location and dimensions of the light traps should be determined by tracing the light beams on the plan, and there need be no concern as to symmetry or "balance."

The best way to avoid drafts in the lobby is to use forced blast heating so located as to counteract the infiltration of cold air at the point of entry. The use of radiators and radiator enclosures are both unattractive and ineffective in the control of drafts.

Open planning and glass construction advises the use of acoustic material on the ceilings of the lobby and foyer areas, to avoid the infiltration of outside noise into the quiet of the auditorium. Troweled-on acoustic plaster is best for this purpose.

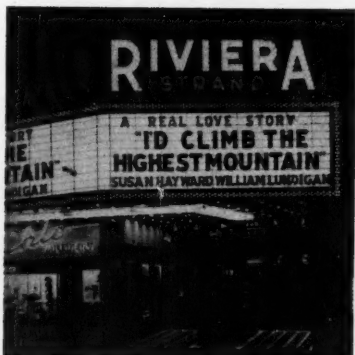
There are many materials which may
(Continued on page 42)



Key Point in THEATRE FRONT FUNCTION



From a relatively modest element of a marquee, more often than not obscured by marquee ornamentation and flasher lighting, attraction signs have become dominant elements of the front itself, either as marquee fascias, or more or less related to the facade architecture or entrance scheme — a development deriving from the luminous panel type of changeable letter sign. On this and the following page recent installations illustrate its varied and effective use today, with two or more sizes of letters enhancing legibility and lending copy interest.

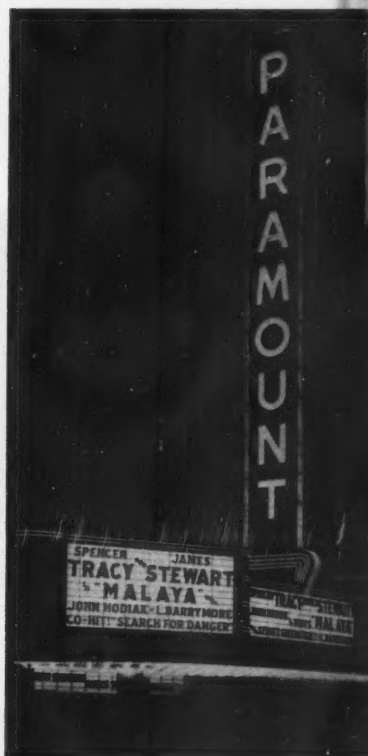


With two theatres adjoining, their entrances separated by only two shops, the Comerford circuit has made use of the full frontage for current attraction exploitation in the recent installation of Adler equipment pictured above and at left. The theatres are the Strand and Riviera in Binghamton, N. Y. Letters are 17- and 10-inch plastic.

Forming three great luminous panels of the huge unified marquee and name sign structure, the Adler attraction equipment of the Paramount in Des Moines, Ia., dominates the entrance area. Letters are 17 and 10-inch sizes.



A lamp-bordered canopy mount two Wagner attraction panels 64 inches high above the entrance of the new Lasky theatre in Detroit. The Lasky uses 17-, 10- and 4-inch plastic letters in red and blue.





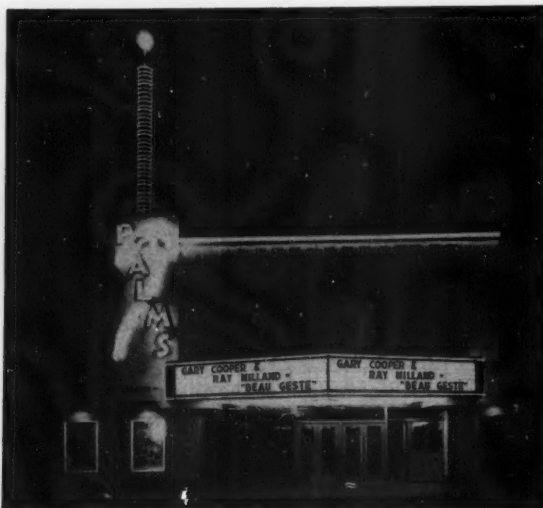
With a half-oval marquee, the Jensen in Houston, Tex., has a continuous 28-foot attraction sign 34 inches high. Equipment consists in Wagner opal glass panel with 8-inch black plastic letters.

Drive-In Exploitation



The Airline drive-in, Jefferson Parish, La., sign structure incorporates Adler panels using 17- and 10-inch plastic letters. The Starlite, El Monte, Calif., has two Wagner panels using 17-, 10- and 4-inch red and green plastic letters.

KEY POINT IN THEATRE FRONT FUNCTION *continued*



The Palms theatre in Sugarland, Tex., has a triangular marquee faced with Wagner opal glass frames 37 inches high and 18 feet wide for three rows of 10- and 4-inch red plastic letters. The installation was made by Southwestern Theatre Equipment Company, Houston.



Corner treatment of modest dimensions for the small Center theatre in Ontario, Ore., with marquee faced by Wagner equipment using 10-inch red plastic letters.



TWO NEW THEATRES *exemplifying*

... with fronts and interiors unified by glass—
and with traffic control
for efficient supervision
and promotion of refreshment sales.

■ The Fox-Bay is located in a new shopping center of Whitefish Bay, Milwaukee suburb. The building is of reinforced concrete and steel construction and contains also eight stores and two stories of offices. With a sidewalk box-office at one side, the theatre has a deep vestibule leading through all-glass doors into a carpeted lobby-foyer area (see floor plan and photo on page 17). Front materials are stone in the upper courses, and green antique marble at the entrance, which is covered by a marquee continuous from curb to doors. A Poblocki inside-service attraction sign structure is hung from the building, between structures windowed with glass blocks, beyond which the curtained light of the mezzanine level is visible through a large window. Side walls of the vestibule are occupied mainly by shadow-box displays for current attractions. Immediately inside are display windows for shops in the building, one on each side of the lobby. The location of the manager's quarters adjoining both lobby and auditorium side of the foyer is shown in the floor plan on page 17.

■ In the front of the Trail, glass block and all-glass doors similarly unify front and entrance area with the interior, with glass block largely forming a vestibule cornice structure of which the box-office is the base. The doors are set at an angle to form a shallow vestibule surmounted by a simple canopy faced with rose neon. Except for the glazed portions, the front is faced with architectural glass of dark green set in metal track. Poster cases and metal bandings are aluminum. The floor of both vestibule and lobby is of red quarry tile, while the ceiling is of Acoustone tile board.

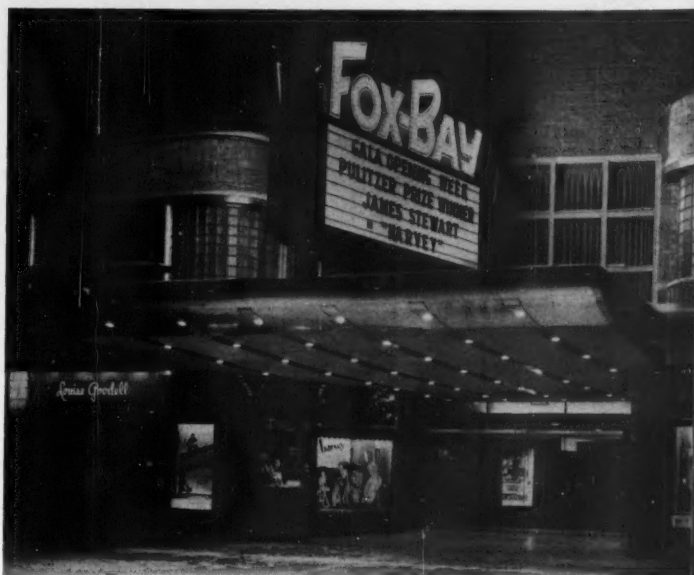
[For interior views and floor plans of the Fox-Bay and the Trail see next two pages]

BETTER THEATRES SECTION

Today's Entrance Design

FOX-BAY THEATRE, Whitefish Bay, Wis.

Cinema, Inc., owners. Plunkett & Keymar, Milwaukee, architects.



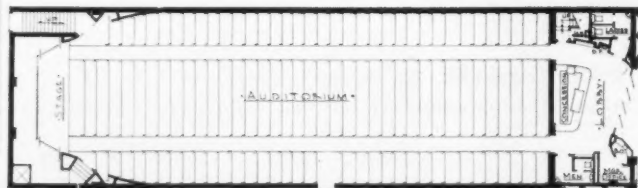
TRAIL THEATRE, St. Joseph, Mo.

Dickinson Theatres, operators. Robert Boller & Dietz Lusk, Jr., Kansas City, architects.





Auditorium of the Trail theatre in St. Joseph, Mo., side walls of which are pastel plaster, the ceiling Acoustone left natural.



Schematic drawing of the Trail floor plan.

Interiors of the Trail and Fox-Bay

THE TRAIL theatre in St. Joseph, Mo., devotes a maximum of plot to seating on a single floor, with a combined lobby-foyer immediately inside entrance doors, leading directly into two auditorium aisles (see floor plan). This optimum use of land, with rejection of balcony or stadium seating, is also contrived by setting the entrance doors at an angle, as noted on the previous page.

With the box-office at one side, the manager's office has been placed behind it, effecting efficient control of both ticket sales and internal traffic.

Except for Acoustone tile board on the ceilings of both lobby and auditorium, the interior is finished in plaster of pastel shades. Above the snack bar (see floor plan) the ceiling breaks into light grid.

Lighting of the auditorium is by downlights during projection, and by a pattern of fluorescent lamps above metal cove fixtures along each side wall. The screen platform sets into a recess of the front wall with cove lighting on each side.

On the sight side of this front wall re-

cess a draped portal leads to an emergency exit, while another exit is provided halfway down the left side of the auditorium.

The Trail is air-conditioned, with cooling by 50 tons of mechanical refrigeration, and auditorium air distribution through a single duct down the middle. Anemostat air diffusers are rimmed by octagonal enclosures of ornamental effect but functioning to baffle off dust.

The Trail was constructed under the supervision of Arthur Perry, district manager of the Dickinson circuit, of which the new St. Joseph house is the 45th unit, besides three drive-ins. The Trail is managed by Charles B. Sherman. Most of the equipment, including Simplex "X-L" projectors and sound system, was installed by National Theatre Supply.

THE FOX-BAY THEATRE

Completely "open" from street to foyer, the interior of the Fox-Bay has a floor plan in which both depth of entrance area and an L-shape provide baffling of street noise and light. The plan also provides for exceptionally convenient managerial floor supervision, with an office adjoining both

auditorium and foyer, and beyond it, across a passageway, an open-windowed station looking out upon the entire length of lobby and foyer, including refreshment stand operations. The snack bar (which has notable promotional as well as display features described in the June issue of *BETTER THEATRES*) is a Supur-Display installation centered in the foyer against the rear auditorium wall.

On the auditorium side of this wall are the stairs to the balcony, by this location allowing servicing by the main floor ushers. It is policy to rope off these stairs when patronage does not require upper level.

General interior finish is hard plaster. Along the balcony, however, the side walls of the auditorium are a series of panels in vermiculite plaster having sound-absorbing characteristics, while the fascia of the balcony, and the rear wall are acoustic plaster. The rest of the auditorium side walls is finished in gray fabric above a high hard plaster wainscot. These surfaces are relieved by ornamental figures in white plaster. These side walls curve into a red-draped recess for the screen.

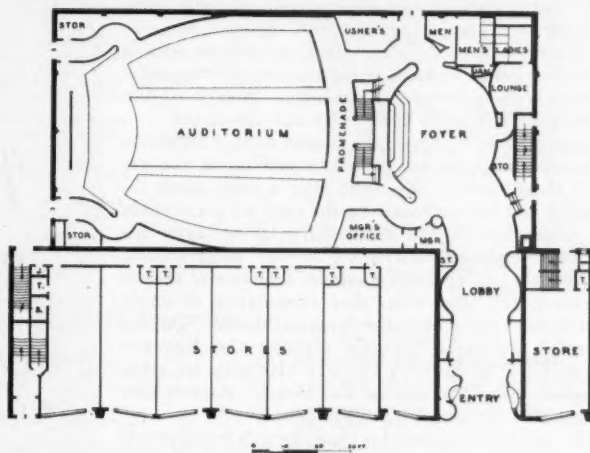
Of the 988 American Seating Company chairs, 560 are on the main floor. All are spaced 36 inches back-to-back.

Illumination of the Fox-Bay is by flush ceiling in the lobby and foyer areas, but by dropped indirect bowl chandeliers in the auditorium operating on two circuits for house and projection period intensities.

Operated by Cinema, Inc., of Milwaukee, the Fox-Bay is managed by James Marlow under the supervision of Gerry Franzen, district manager.

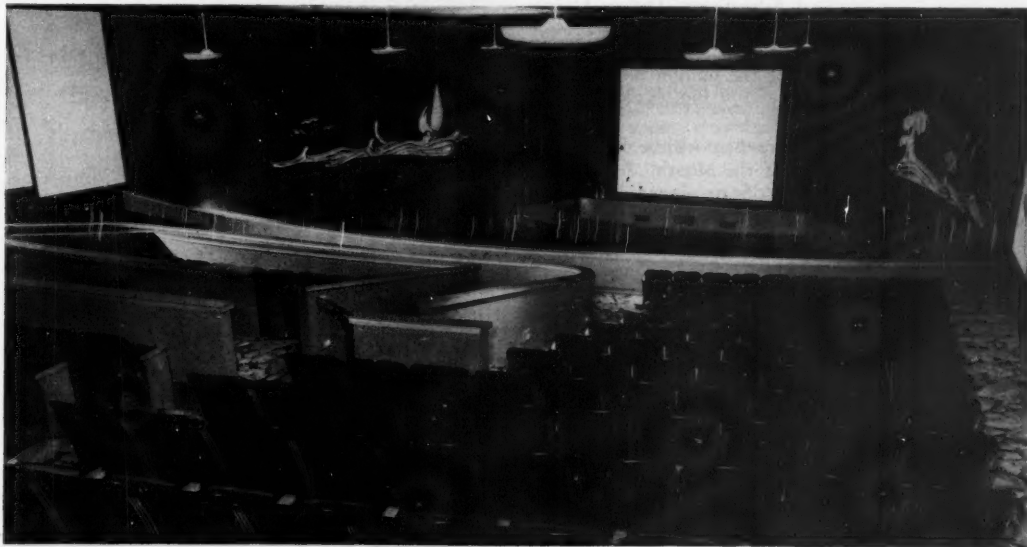


Looking into the foyer of the Fox-Bay from inner end of lobby.



Plan of the ground level of the Fox-Bay building.

The auditorium of the Fox-Bay (below) has side walls finished mainly in gray fabric, with vermiculite plaster panels in balcony area.



Memo: TO MANAGERS AND OWNER-MANAGERS

Q BETTER THEATRES last month told the story of a theatre dubbed within the organization that operates it "The Lucky Seventh." Seventh house in the circuit, it has a location which could have made it a problem house; instead, it has been highly successful from its opening a year and a half ago. Because of film product advantages? It has a 28-day clearance!

Investigating, we found the answer to be a composite of many things, all of them summed up in the one word *Management*. We went after a story about the manager and his methods. By the time we got it ready for publication, he had taken charge of an entire district, with eighteen theatres, for another, larger circuit.

A variety of functions produces a successful theatre operation, and those other than exploitation of screen attractions (for which the long-established "Quigley Awards" are made annually through the *Managers Round Table of MOTION PICTURE HERALD*) are given recognition in "Manager of the Month" Awards now inaugurated by Quigley Publications.

The sphere of interests for these Awards is exclusively those physical and institutional ones to which BETTER THEATRES is devoted.

BETTER THEATRES Awards will be given monthly to managers, including owner-managers, for skill and enterprise in Institutional Advertising, Theatre Housekeeping, Public Relations, Refreshment Sales Promotion, Equipment and Building Maintenance, and many other comparable aspects of the motion picture theatre—in short, any activity *except* film exploitation.

Q Beginning in September, there will be one BETTER THEATRES "Manager of the Month" Award each month, expressed in a Certificate signed by Martin Quigley, president and editor-in-chief of Quigley Publications.

Additionally each month, "Citations for Excellence in Theatre Management" will be awarded managers who have submitted evidence of skill and enterprise meriting honorable mention.

Exhibits submitted for an Award may be in any form that clearly sets forth to the judges the methods, procedures, achievement of the candidate.

It is not necessary that a manager enter an exhibit on his own behalf. Another person—even a theatre supply dealer or an equipment manufacturer—may do so for him, with adequate authentication; or the other person may merely nominate a manager, specifying the activity upon which the nomination is based, where-

BetterTheatres

Manager of the Month Award

FOR SKILL & ENTERPRISE IN

- Institutional Advertising
- Theatre Housekeeping
- Staff Training and Supervision
- Public Relations
- Attraction Advertising Display
- Refreshment Sales Promotion
- Refreshment Service Management
- Maintenance Methods and Standards
- Ingenuity in Creating Improvements

—and comparable activities of theatre operation

upon the nominee will be notified, with a request for an exhibit. Besides circuit house managers and owner-managers, city and zone or district managers are eligible.

All Awards will be determined by the BETTER THEATRES Editorial Board in consultation with leading executives in motion picture exhibition.

Exhibits should be addressed to Better Theatres Manager of the Month Award Committee, Quigley Publications, Rockefeller Center, New York 20, N. Y.

THE THEATRE SUPPLY MART

Index to products advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	44
Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co.	3
Auditorium chairs. NTB and direct.	
3—Ashcraft Manufacturing Co., C. S.	3rd Cover
Projection arc lamps. Unaffiliated dealers.	
4—Automatic Devices Co.	30
Motor-generators. Unaffiliated dealers and direct.	
5—Ballantyne Co., The	32
Drive-in equipment. Dealers: 1, 4, 7, 14, 21, 22, 24, 27, 45, 49, 57, 61, 62, 67, 71, 78, 91, 94, 97, 101, 104, 112, 115, 122, 125, 126, 132.	
6—Bausch & Lomb Optical Co.	33
Projection lenses. NTB, dealers marked * and 1, 6, 7, 8, 10, 11, 12, 17, 23, 24, 25, 32, 34, 38, 42, 44, 49, 53, 57, 58, 61, 65, 70, 76, 82, 84, 86, 87, 91, 95, 101, 105, 104, 108, 109, 115, 118, 119, 122, 127.	
7—Cali Products Co., The	37
Carbon savers. All dealers.	
8—Coca-Cola Co., The	2nd Cover
Soft drinks. Direct.	
9—Droll Theatre Supply Co.	38
Carbon savers. Direct.	
10—F & Y Building Service, The	30
Architectural design and building service.	
11—General Register Corp.	8
Ticket issuing machines. All dealers.	
12—Goldberg Bros.	30, 38
Hand urns (12A), film rewinders (12B), reels (12C). Unaffiliated dealers and direct.	
13—GoldE Manufacturing Co.	38
Film rewinder. All dealers.	
14—Griggs Equipment Co.	44
Auditorium chairs. Direct.	
15—Hayer-Shultz, Inc.	36
Metal projector arc reflectors. Dealers marked * and NTB.	
16—Haywood-Wakefield Co.	7
Auditorium chairs. Unaffiliated dealers and direct.	
17—Ideal Seating Co.	43
Auditorium chairs. Dealers: 1, 2, 7, 14, 18, 22, 32, 37, 40, 53, 59, 65, 66, 70, 94, 97, 98, 101, 105, 106, 110, 118, 119, 122, 128, 132.	
18—International Projector Corp.	4th Cover
Projectors and sound systems. NTB.	
19—King Amusement Co.	32
Playground equipment for drive-in theatres. Direct.	
20—Kollmergen Optical Corp.	37
Projection lenses. NTB and all dealers.	
21—Kroehler Manufacturing Co.	10
Auditorium chairs. Unaffiliated dealers and direct.	
22—LaVezzi Machine Works	31
Projector parts. All dealers.	
23—Loizeaux Lumber Co.	43
Waterproof covers for drive-in speakers. Direct.	
24—Lorraine-Carbons, Inc.	35
Projection carbons. Franchise dealers.	
25—Maier-Lavaty Co.	41
Uniforms. Direct.	

Reference Number	Adv. Page
26—Manley, Inc.	25
Popcorn machines and supplies. Offices in principal cities.	
27—Marsh Wall Products, Inc.	6
Architectural materials. Direct.	
28—Mission Dry Corp.	28
Soft drinks (28A), beverage dispensers (28B). All dealers and direct.	
29—National Carbon Co., Inc.	9
Projection carbons. All dealers.	
30—National Super Service Co., Inc.	31
Vacuum cleaners. All dealers.	
31—National Theatre Supply	27
Concession vending equipment and supplies.	
32—Norpat Sales, Inc.	34
Handover carbon saver. Direct.	
33—Novelty Scenic Studios, Inc.	30
Interior decoration. Direct.	
34—Payne Products Co.	39
Carbon savers. NTB Denver, Albany, Memphis and dealers 12, 20, 24, 40, 44, 56, 59, 70, 82, 108, 115, 118, 122, 129.	
35—Poblocki & Sons	44
Marqueses (35A), box offices (35B), poster cases (35C), drive-in signs and attraction boards (35D). All dealers.	
36—Raytone Screen Corp.	39
Projection screens (36A), projection lenses (36B). Direct.	
37—RCA Service Co.	36
Projection and sound maintenance.	
38—Rox Specialty Bag Corp.	27
Noteclass popcorn bags. All dealers and direct.	
39—Robin, Inc., J. E.	41
Motor-generators. Direct.	
40—Ruben, Inc., Marcus	43
Uniforms. Direct.	
41—S. O. S. Cinema Supply Corp.	44
Distributors.	

Reference Number	Adv. Page
42—Shearer Co., B. F.	38
Projection screens. Authorized dealers.	
43—Sportservice, Inc.	31
Concession services.	
44—Strong Electric Corp., The	5, 39
Projection arc lamps (44A), reflectors (44B), post-lights (44C), spotlights (44D). All dealers.	
45—Supurdisplay, Inc.	26
Popcorn butter dispenser. Direct.	
46—Trans-Color Screen Co., Inc.	41
Projection screens. Direct.	
47—Wagner Sign Service, Inc.	32
Changeable letter signs: Front lighted panels for drive-ins (47A), back-lighted panels (47B), and changeable letters (47C). All dealers.	
48—Wenzel Projector Co.	6
Projectors (48A), soundheads (48B), bases (48C), magazines (48D). All dealers.	
49—Westrex Corp.	41
Foreign distributors.	
50—Williams Screen Co.	30
Projection screens. Direct.	
51—Wrigley, Jr., Company, Wm.	23
Chewing gum.	

EDITORIALY

NEW MODEL HAND DRYER, page 40

Wall style electric dryer with nozzle rotatable full 360° and shortened drying period, marketed by National Dryer Sales Corporation. Postcard reference number E52.

SPECIAL CANDY GROUP, page 26

Eight kinds of candy specialties specially packaged for Halloween, announced by Chase Candy Company. Postcard reference number E53.

FROZEN FOOD SPIGOT, page 27

New type draw-off spigot designed for convenient dispensing of frozen custard and similar foods from batch freezer, developed by Mills Industries. Postcard reference number E54.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the July 1951 issue—

NAME _____
THEATRE or CIRCUIT _____
STREET ADDRESS _____
CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

ALABAMA

1—Gama Feature Service, 3000 1/2 Morris Ave., Birmingham.

ARIZONA

2—Grand Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1821 Grand Ave., Fort Smith.

4—Pettis Theatre Supply, 1006 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1000 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.

7—National Theatre Supply, 1961 S. Vermont Ave.

8—Pettis Theatre Supply, 1960 S. Vermont Ave.

9—B. F. Shaver, 1964 S. Vermont Ave.

San Diego:

10—Ridale Theatre Supply, 1545 Fifth Ave.

San Francisco:

11—National Theatre Supply, 255 Golden Gate Ave.

12—Priddy Theatre Supply, 187 Golden Gate Ave.

13—B. F. Shaver, 243 Golden Gate Ave.

14—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver:

15—Graham Brothers, 548 Lincoln St.

16—National Theatre Supply, 2111 Chalmers St.

17—Service Theatre Supply, 2034 Broadway.

18—Western Service & Supply, 2129 Broadway.

CONNECTICUT

New Haven:

19—Phillips Theatre Supply, 130 Meadow St.

20—National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

21—Bristol & Sons, 923 New Jersey Ave., N. W.

22—Sam Lunt, 1001 New Jersey Ave., N. W.

FLORIDA

23—Joe Herstein, 714 N. E. 1st St., Miami.

24—Southwestern Equipment, 525 W. Bay St., Jacksonville.

25—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Atlanta:

26—Dixie Theatre Service & Supply, 1014 N. Gessopy Dr.

27—Capital City Supply, 161 Walton St., N. W.

28—National Theatre Supply, 157 Walton St., N. W.

29—Southwestern Theatre Equipment, 201-B Leake St., N. W.

30—W. H. Kin Theatre Supply, 160-4 Walton St., N. W.

ILLINOIS

Chicago:

31—Abbott Theatre Supply, 1211 S. Wabash Ave.

32—Ortel Theatre Supply, 317 S. Dearborn St.

33—Carrier Theatre Service, 1235 Wabash Ave.

34—Midwest Theatre Service & Equipment, 1950 W. Belmont.

35—Movie Supply, 1518 S. Wabash Ave.

36—National Theatre Supply, 1525 S. Wabash Ave.

INDIANA

Evansville:

37—Summit Theatre Supply, 1738 E. Delaware St.

Indianapolis:

38—Earl Lee, Inc., 442 N. Illinois St.

39—Mid-West Theatre Supply Company, 448 N. Illinois St.

40—National Theatre Supply, 456 N. Illinois St.

IOWA

Des Moines:

41—Des Moines Theatre Supply, 1121 High St.

42—National Theatre Supply, 1102 High St.

KANSAS

43—Southwest Theatre Equipment, 118 1/2 W. Douglas Ave., Wichita.

KENTUCKY

Louisville:

44—Falls City Theatre Equipment, 427 S. Third St.

45—Hudson Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:

46—Delta Theatre Supply, 214 S. Liberty St.

47—Hudson Theatre Supply, 1306 Cleveland Ave.

48—National Theatre Supply, 228 S. Liberty St.

Shreveport:

49—Aim Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

50—Dumas Motion Picture Supplies, 12 East 25th St.

51—National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

52—Capital Theatre Supply, 28 Piedmont St.

53—Joe Cifra, 44 Winchester St.

54—Independent Theatre Supply, 29 Winchester St.

55—Massachusetts Theatre Equipment, 28 Piedmont St.

56—National Theatre Supply, 37 Winchester St.

57—Standard Theatre Supply, 78 Broadway.

MICHIGAN

Detroit:

58—Assessment Supply, 208 W. Montclair St.

59—Ernie Farkes Theatre Supply, 214 W. Montclair St.

60—Marlboro Theatre Equipment, 434 W. Columbia St.

61—National Theatre Supply, 2312-14 Cass Ave.

62—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

63—Ringold Theatre Equipment, 188 Michigan St., N. W.

MINNESOTA

Minneapolis:

64—Minneapolis Theatre Supply, 75 Glenwood Ave.

65—Elliott Theatre Equipment, 1110 Nicollet Ave.

66—Frank Theatre Supply, 1111 Currie Ave.

67—National Theatre Supply, 54 Glenwood Ave.

68—Western Theatre Equipment, 49 Glenwood Ave.

MISSOURI

Kansas City:

69—Midwest Theatre Supply, 118 W. 18th St.

70—National Theatre Supply, 223 W. 18th St.

71—Shore Theatre Supply, 217 W. 18th St.

72—Stables Theatre Equipment, 1804 Wyandotte St.

St. Louis:

73—Joe Herstein, 3333 Olive St.

74—National Theatre Supply, 5212 Olive St.

75—St. Louis Supply Co., 5319 Olive St.

MONTANA

76—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

77—Ballantine Co., 1709 Davenport St.

78—National Theatre Supply, 1610 Davenport St.

79—Quality Theatre Supply, 1815 Davenport St.

80—Western Theatre Supply, 214 N. 13th St.

NEW MEXICO

81—Eastern New Mexico Theatre Supply, Box 1090, Clovis.

NEW YORK

Albany:

82—Albany Theatre Supply, 443 N. Pearl.

83—National Theatre Supply, 962 Broadway.

Auburn:

84—Auburn Theatre Equipment, 3 Court St.

Buffalo:

85—Eastern Theatre Supply, 490 Pearl St.

86—National Theatre Supply, 500 Pearl St.

87—Parkinson Theatre Supply, 505 Pearl St.

88—United Projector & Film, 228 Franklin St.

New York City:

73—Assessment Supply, 341 W. 44th St.

74—Capital Motion Picture Supply, 630 Ninth Ave.

75—Crown Motion Picture Supplies, 354 W. 44th St.

76—Joe Herstein, 630 Ninth Ave.

77—S. O. S. Cinema Supply, 902 W. 12nd St.

78—Star Cinema Supply, 441 W. 10th St.

Syracuse:

79—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

89—Bryant Theatre Supply, 227 S. Church St.

90—Charlotte Theatre Supply, 118 S. Poplar.

91—Dixie Theatre Supply, 213 N. 3rd St.

92—National Theatre Supply, 384 S. Church St.

93—Southeastern Theatre Equipment, 200 S. Poplar St.

94—Standard Theatre Supply, 222 S. Church St.

95—Theatre Equipment Co., 220 S. Poplar St.

96—Wil-Kin Theatre Supply, 220 S. Church St.

Greensboro:

97—Standard Theatre Supply, 215 E. Washington St.

98—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

99—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

OHIO

Akron:

100—Akron Theatre Supply, 906 E. Market.

Cincinnati:

101—Mid-West Theatre Supply, 1638 Central Parkway.

102—National Theatre Supply, 1637 Central Parkway.

Cleveland:

103—National Theatre Supply, 2128 Payne Ave.

104—Ohio Theatre Equipment, 1104 Payne Ave.

105—Oliver Theatre Supply, 2106 S. Payne.

Columbus:

106—American Theatre Equipment, 165 N. High St.

Dayton:

107—Dayton Theatre Supply, 111 Veikland St.

108—Sheldon Theatre Supply, 627 Salem St.

Toledo:

109—American Theatre Supply, 439 Durr St.

110—Theatre Equipment Co., 169 Michigan St.

OKLAHOMA

Oklahoma City:

111—Century Theatre Supply Co., 39 N. Lea St.

112—Howell Theatre Supply, 12 S. Walker Ave.

113—National Theatre Supply, 700 W. Grand Ave.

114—Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON

Portland:

115—Modern Theatre Supply, 1935 N. W. Kearney St.

116—B. F. Shaver, 1947 N. W. Kearney St.

117—Theatre Utilities Supply, 1927 N. W. Kearney St.

118—Tri-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

119—Blumberg Bros., 1905-97 Vine St.

120—National Theatre Supply Co., 1223 Vine St.

Pittsburgh:

121—Alexander Theatre Supply, 1705 Blvd. of Allies.

122—Atlas Theatre Supply, 425 Van Buren St.

123—National Theatre Supply, 1721 Blvd. of Allies.

124—Super Motion Picture Supply, 54 Van Buren St.

Wilkes Barre:

125—Vincent M. Tate, 1820 Wyoming Ave., Forty-Fort.

RHODE ISLAND

126—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

127—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

128—Research Theatre Supply, 492 S. Second St.

129—National Theatre Supply, 412 S. Second St.

130—Tri-State Theatre Supply, 329 S. Second St.

TEXAS

Dallas:

131—Hardie Theatre Supply, 714 South Hampton Rd.

132—Horber Bros., 408 S. Harwood St.

133—Modern Theatre Equipment, 214 S. Paul St.

134—National Theatre Supply, 300 S. Harwood St.

135—Southwestern Theatre Equipment, 2916 Jackson St.

Houston:

136—Southwestern Theatre Equipment, 1822 Austin St.

San Antonio:

137—Alamo Theatre Supply, 1900 Alamo St.

UTAH

Salt Lake City:

138—Intercontinental Theatre Supply, 142 E. First South St.

139—Service Theatre Supply, 220 E. First South St.

140—Western Sound & Equipment, 294 E. First South St.

VIRGINIA

141—Merfeld Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON

Seattle:

142—American Theatre Supply, 2300 First Ave. at Bell St.

143—Modern Theatre Supply, 2400 Third Ave.

144—National Theatre Supply, 2518 Second St.

145—B. F. Shaver, 2318 Second Ave.

146—Western Theatre Equipment, 2224 Second Ave.

WEST VIRGINIA

147—Charlotte Theatre Supply, 606 Lee St., Charleston.

WISCONSIN

Milwaukee:

148—Harvard Co., 1795 W. Clybourn St.

149—National Theatre Supply, 1927 N. Eighth St.

150—Ray Smith, 710 W. State St.

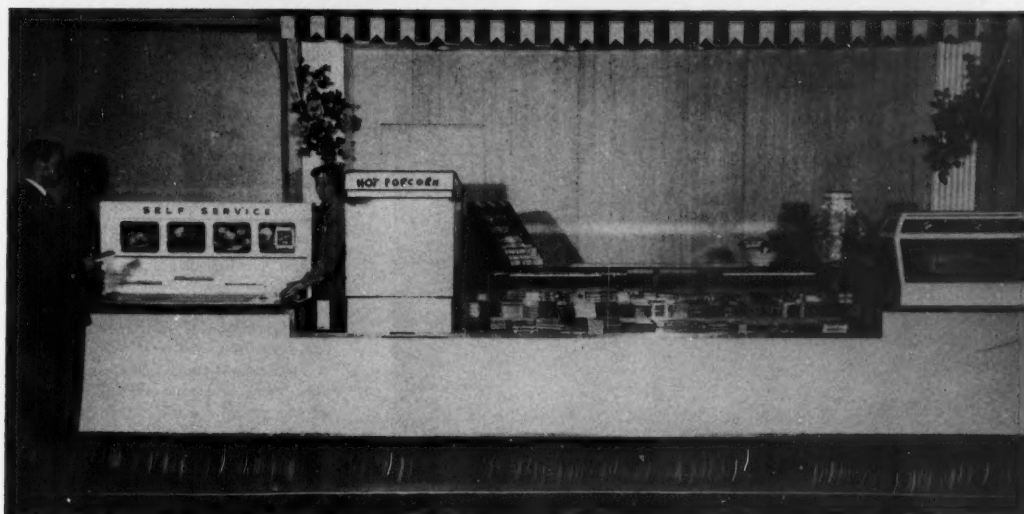
151—Theatre Equipment & Supply, 1806 N. Seventh St.

(Canadian dealers are listed on page 41)

FIRST CLASS
(Sec. 34.9, P. L. & R.)
PERMIT NO. 9894
NEW YORK, N. Y.

THEATRE SALES

devoted to the merchandising
of confections, beverages and other refreshments
at motion picture theatres and drive-ins



A Manager's Own Idea for Finer Service

When it was recently decided to expand the snack service at the Strand in Plainfield, N. J., unit of the Walter Reade circuit, John Balmer, city manager, conceived this stand for relatively inexpensive construction. The original stand was recessed in the area spanned by the awning. Mr. Balmer salvaged the showcase of the former stand and integrated it with a popcorn warmer and a self-service ice cream unit, which provide additional items, enclosing all within a

structure faced with leatherette edged in chrome. In front of it a rubber mat is laid to protect the carpeting. The corn is popped at another Reade house in Plainfield. Ice cream items are cups, sandwiches and sticks. Actual construction was done by the Strand's maintenance men. Mr. Balmer is shown in this picture of the new stand instructing the attendant on handling of the new ice cream service. A nut warmer is at opposite end of stand.

Getting Top Per-Person Sales at Drive-In Intermissions



Service-projection building of George Mann's 586-car State drive-in at Ukiah, Calif., the refreshment stand of which is pictured below. This is a cafeteria installation with service from two sides.



AT SHOW BREAK, on a warm summer night with a capacity crowd—that's when the shortcomings of a drive-in refreshment service loom up like ogres in the dark. And because that has happened, many a time since the post-war expansion of the outdoor theatre field, more recent refreshment stand design, for both newly built and remodeled installations, has sought better and better solutions to the problem of efficiency.

By efficiency is meant speed plus a maximum of sales per person. It is easy enough to give fast service for a few items, with only one or two kinds to a person. But that doesn't build up the take. A coffee addict, for example, can be given his cupful in a jiffy, and perhaps he'll be fully satisfied. But that isn't doing complete justice to the investment.

With a self-service system at its State drive-in in Ukiah, Calif., built about a year

Rush period refreshment service calls for speed plus encouragement of multiple-item buying. Described in this article are recent installations which have resulted from efforts to achieve that kind of efficiency at intermissions.

ago, George Mann Theatres of San Francisco, has developed a tray which suggests other items to the coffee fan. The patron is given a cup of coffee on the tray, with the cup placed in an indentation for it; and the tray has other indentations for other items. Experience shows that more times than not, that patron will add other items when there was no intention to buy anything but coffee.

The State service scheme is so arranged that three attendants can handle it about as patrons come in. Service space is 22x14 feet, with counters along three sides, and patrons can be checked out at either of the outside corners. Condiments are provided on aluminum shelves along both side walls. Fresh cream for coffee is also placed on them.

Designed by William Pardini of the circuit, the refreshment room, which is housed in a building of frame and stucco construction, has a beamed wood ceiling painted off-white, plaster walls painted gray, and a concrete floor painted red. Light sources, consisting in R-40 lamps in box ceiling fixtures with hinged lens covers, are on two circuits, to bring illumination full on during intermission, and to dim it during projection.

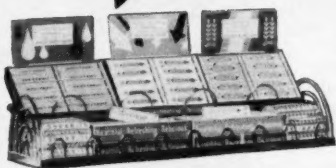
At the State all contest prizes or other giveaways must be picked up at the refreshment stand, and all other promotional activity is also conducted there.

The latest drive-in of the Robert L. Lipfert circuit, the Terrace within the city limits of San Francisco, opened last May, also notably illustrates a self-service arrangement for speed plus stimulation of per-person sales. Patrons enter at either of two sides of the building to a complete serv-

Experience Proves: Chewing Gum Will Add to Their Enjoyment of Your Theatre



Sabine Theatre,
Port Arthur, Tex-
as, displays Wrig-
ley brands of gum
for convenience of
patrons and for
extra profit.



Astor Theatre,
Chicago, Ill., gets
extra revenue from
sales of chewing
gum displayed
where it's easy to
see and buy.



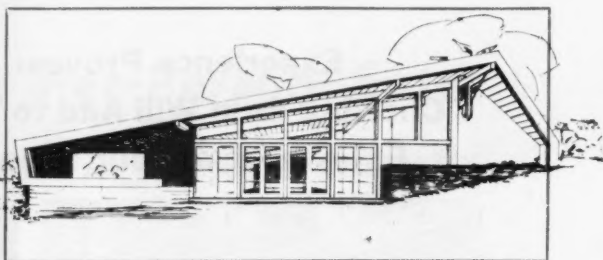
You build good will and extra profits by selling and displaying popular brands of chewing gum

People like to chew gum at the movies. There's something about chewing a stick of gum that sets the mood for relaxation and entertainment. It gives enjoyment, helps keep breath sweet all through the show. And people like the convenience of buying chewing gum right at your theatre. That's shown by the big gum business done in theatres—large and small.

You'll provide a real service and build good-will by featuring Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other well-advertised brands of chewing gum. Display quality chewing gum in good position, where your patrons can easily see it. That way you'll take full advantage of its pre-sold popularity—get substantial extra sales and profits.



AF35



The service-projection building of Robert L. Lippert's new Terrace drive-in, which opened last May, is of timber construction in rustic style. At left is the two-lane self-service refreshment stand. Access to toilet rooms is through the refreshment room.

ice bar on that side. The first station is a refrigerated candy case because of the impulse factor, while candy is small and light on the tray. Next come popcorn, frankfurters, ice cream, soft drinks, then coffee, in that order. Drinks are placed last to minimize spilling of beverage.

At each of the two cashier stations is a rack of candy and nut packs, placed there handily to encourage purchase by persons pausing to be checked out.

Gale Santocono, designer of the Terrace, believes all refreshment stands, whether at drive-in or regular theatres, should be located in practical relationship to the position of restrooms. At the Terrace patrons going to restrooms must pass through the refreshment room.

The Terrace service-projection building is built of timber in a rustic style. Refreshment stand interior walls are faced with Douglas fir plywood given the effect of weathered wood by wire-brushing wet—providing a finish which obscures soiling or scratching. These surfaces are painted a deep color with over-glazing in a light color

to withstand scrubbing—two walls yellow over green, two pale gray over rust. The floor is concrete with finish coat tinted-red.

To speed up service, particularly to take advantage of intermissions, the refreshment stand of the Revere drive-in at Revere, Mass., was recently changed over from staff-service to cafeteria style. The designers, Gordon & Son of Boston, manufacturers of restaurant equipment, gives intermissions credit for 75% of drive-in refreshment stand business. A situation of more than 600 cars should have four lanes, he believes, with two lanes necessary for smaller drive-ins, service facilities of each lane duplicating the other.

In the changeover at the Revere, a turnstile was placed at the beginning of each lane to prevent theft by persons who could otherwise enter. Turnstiles have also been installed in the four-lane service of the Neponset drive-in in Boston. Both of these new stands represent methods which have developed from Gordon experience.

Stands are faced in Marlite with aluminum mouldings, the Marlite being used in

two tones for attractiveness. This plastic-finished material also minimizes maintenance. Counter tops are Formica. Each complete unit has a drainboard flush with the counter for hot and cold drinks; if drinks slop over, no mess results. French fry and similar cooking equipment are surmounted by hoods vented to the roof.



One side of the refreshment stand of Michael Redstone's Neponset drive-in, Boston, a four-lane self-service installation.



Another Michael Redstone operation, the Revere at Revere, Mass., now uses the cafeteria system. At left above is shown the original staff-service installation; at right is the new stand. This is a four-lane job. Note turnstile to prevent theft.

Manley
ARISTOCRAT
BEATS WARMER
2-TO-1

Louis Solomon, above, owner of the Columbia Theater, Boston, writes:

"After many years of using a popcorn warmer in my theater, I was fully convinced to switch to a popcorn machine. I purchased one of your Aristocrats and much to my surprise my sales more than doubled ... am very happy with the efficiency of the machine."

Other theaters which have changed from warmers to Manley Aristocrats have experienced the same profit increase. People want their popcorn tender and crackly fresh, not tough from being warmed up. They like to watch it being made, to see the kernels cascading from the big Manley kettle, and to smell the tantalizing aroma. Give your customers these things and your profits can't help but rise, just as Mr. Solomon's did.

The beautiful Manley Aristocrat pops a 20-40% greater volume of popcorn, by actual test.



Manley, Inc.

THE BIGGEST NAME IN POPCORN

**SALES AND SERVICE OFFICES IN 27 CITIES
SEE YOUR TELEPHONE DIRECTORY**

Copyright 1931, Manley, Inc.

Manley, Inc., Dept. MPH 7-7-51
1920 Wyandotte St., Kansas City 8, Mo.

Please have a Manley man call with more information on the new Manley Aristocrat and bring me your booklet, "How to Make Big Profits from Popcorn".

Name

Address

City.....State.....

THE VENDER-VANE

News and Comment about
Merchandise sold in the Theatre

Telling the Public How Candy Is Nutritious

EDUCATION of the public in the value of candy as a food belonging in the regular diet will be continued by the National Confectioners' Association, it was voted at the 68th annual convention of the organization in Chicago in June. This educational program consists in distribution of literature to schools, circulation of the association's film "Candy and Nutrition," among schools, clubs and public welfare groups, and consultation with health and nutrition specialists. As part of the candy retail picture, theatres, of course, are in a position to benefit from these efforts.

That candy is a food as well as a pleasure is understood today probably by most intelligent adults; however, that very fact can have an adverse effect on sales among persons almost neurotically conscious of their waistline. "A little knowledge is a dangerous thing." Aware of candy as a source of "quick energy," many people are wont to regard it as peculiarly fattening. They know nothing about body chemistry, they don't understand how most any food can increase girth and weight if it isn't "burned up."

Candy can be compared, in its nutritional elements and vitamins, with other foods quite as they are compared with each other, and the NCA has developed such a com-

parison in a table of energy foods. Candy is shown to rank high as a source of minerals and vitamins, and no higher in calories than many other items of regular diet.

For example, a normal serving of macaroni-and-cheese is potentially more "fattening" than the average candy bar of 2-ounce size. While the candy bar has fewer of two vitamins, it has far more of another (niacin). The candy bar sizes up very well with a baked potato having butter on it. A chocolate sundae contains far more calories, yet fewer proteins, and it does not compare as favorably in vitamin content.

Could be that some of the educational material which the NCA has compiled might be constructively used for theatre snack service exploitation—in counter signs and programs.

"Nickel Bar" Yielding But Little to Dime Size

CONVERSION of candy vending machines to the 10c bar has been increasing in recent months, according to reports, but not generally to such an extent as to indicate consistent elimination of the nickel item. One concessionaire, the Canteen Company of Omaha, now has converted 35% of its machines to the larger size; however, this appears to be a relatively large percentage.

W. B. England of the ABC Candy Company, concessionaires in a large number of theatres and industrial plants throughout the country, observes that the "nickel" bar—now actually a six-center in most cases—remains the "backbone" of the bar candy business. This, of course, is over the counter. ABC has increased only a little the number of its machines dispensing 10c bars.

As to the future of the "nickel" size, Mr. England admits that the penny of the prevailing 6c price is a nuisance, but he nevertheless does not regard it as any reason to believe that the 10c bar will gradually take over. His argument: "More people have six cents than ten cents."

Special Group of Candies Named for Next Halloween

IN ACCORDANCE with the 1951 merchandising plan of the Chase Candy Company, St. Louis, marking the firm's "Diamond Jubilee," eight bulk varieties, five cellophane bag items, five kinds of penny goods, and a case of assorted penny candies have been selected for special exploitation next Halloween.

Included in the group are butter creams, a panned mixture, spiced drops, jelly beans, old-fashioned jells, autumn bon bons, and



HURRY! DON'T DELAY!

Get Your BUTTER-MAT Now

while they are still available!

IMPORTANT!
Order your BUTTER-MATS now before government restrictions curtail vending equipment production.

Increase your Sales 70%!

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Ask about our BUTTER CORN boxes

SUPURDISPLAY — Originator of Butter Corn — Brings you the proven BUTTER-MAT with these exclusive features:

- **Butter-Meter**... accurately measures each serving.
- **Speed-Service**... 75 servings per minute.
- **All-Electric**... completely automatic, completely sanitary, all stainless steel parts and precision pump.
- **Modern Design**... brilliant, natural-color translucent; gleaming stainless steel, sparkling plastic and aluminum construction.
- **Durability**... this modern heavy-duty appliance will give years of service.
- **Easy Maintenance and Operation**... vending attendants your all-important key to better vending, will enjoy working with and maintaining this smart unit.

candy kisses in orange-and-black waxed paper. The Halloween tab has been designed with a perforation permitting its removal after October 31st.

New Custard Spigot For More Convenience

A NEW TYPE of draw-off spigot, designed to facilitate dispensing of custards, iced milks, frosted malteds, etc., from its custard and batch ice cream freezers, has been developed by Mills Industries, Chicago. It is planned to make it standard equipment on these products.

The spigot is fabricated of stainless steel and has a short-traverse, easily pulled handle allowing frozen foods to be dispensed into a cup from either side. The draw-off gate is detachable for cleaning.

NAMED CANDY FIRM HEAD

HERBERT E. HAUG, who has been with Mason, Au and Magenheimer, manufacturers of bar and box candy, since 1909, has been elected to the office of president and treasurer of the firm, succeeding CHARLES F. HAUG. Mr. Haug's background includes service in all departments of the company's operation and terms as secretary, vice president and treasurer. During the depression and World II he was in charge of purchasing raw materials.

CANDY STILL TOPS 1950

WITH THE CANDY industry currently complaining that the public is buying less candy, and calling for more strenuous promotion of interest to candy as a regular article of diet, the Census Bureau of the U. S. Department of Commerce continues to reveal figures that show sales this year to be ahead of last year's. According to latest figures for April, candy sales for that month were 11% higher than in April 1950 in dollar value. During the first three months this year sales averaged 16% above those for the corresponding period of 1950.

Ad-Offerings

Special information and catalogs are offered by advertisers in this issue, as listed below. Write for them direct—or use Theatre Supply Mart Postcard (page 19) with reference numbers given in Index of Advertisers.

The Coca-Cola Company: details of Coca-Cola merchandising plan.

Manley, Inc.: representative will call with data on "Aristocrat" machine and booklet on popcorn profits.

Mission Dry Corporation: information on beverages and beverage dispensers and their merchandising.

Rex Specialty Bag Corporation: samples of noiseless popcorn bags.

Suprdisplay, Inc.: information on butter corn boxes and butter dispensers.

Now's The Time To

Slash

POPCORN PACKAGING COSTS!

Rex Noiseless Popcorn Bags cost up to 70% less than Boxes!

- ✱ CUT NOISE!
- ✱ CUT COSTS!
- ✱ BOOST PROFITS!

GOOD NEWS! With newly increased production capacity, we can now supply a *limited number* of new customers with Rex Noiseless Popcorn Bags. Yes, now you can take advantage of big savings and enjoy quieter "houses" at the same time! Don't delay . . .

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NATIONAL
is
HEADQUARTERS

for
a complete
**Quality Line of
CONCESSION
EQUIPMENT and
SUPPLIES!**

**EQUIPMENT
AND SUPPLIES
FOR EVERY
THEATRE NEED**

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Blawie, Inc.

FOR "REPEAT BUSINESS"

SERVE THE

Inter-Mission Favorites!



Mission Fountain Beverages

are business builders through quality . . . your customers will come back for more! Mission Orange and Lemon-Lime Beverages have the distinctive natural flavor of the citrus fruits from which they are made, and Mission Grape has that rich taste of vine-ripened Concord.

Mission Fountain Beverage bases are Ready-to-Use, 5 to 1 strength.

DISPENSERS STILL AVAILABLE

Handsome Mission Dispensers are available in several types and sizes, ideal for lobby stands. One popular model is shown above. We are now offering special dispenser deals that return your original investment *with profit!* WRITE FOR INFORMATION, or ask your theatre supply dealer.

MISSION
FOUNTAIN
BEVERAGES

"Intermission with mission"

MISSION DRY CORPORATION

Terminal Annex, P. O. Box 2477, Los Angeles 54, Calif.
New York • Chicago • Toronto

For More and Better Service

■ In the Center theatre in Omaha, Nebr., owned and operated by Walter Creel and Joe Damon, refreshment service has been given unusually liberal space for an American theatre. This is a new house designed by Arthur Raapke, Omaha, architect. With an inside box-office, the lobby (below) has a circular candy, drink and popcorn stand that is also accessible through a window in a foyer. Additionally, just beyond it, in a rotunda (see front view on page 29), there are booths (right). Ice cream is also served and sandwiches may be added. Two girls handle the refreshment service, with another engaged for rush occasions.



■ Below is shown the expanded refreshment service installed as part of the remodeling of the Baxter theatre, Baxter Springs, Kans. The stand is opposite the entrance doors, forming a section of space provided by combining the former lobby and foyer areas. The stand is faced with red simulated leather.



On the House



THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

About "Good" Pictures and "Bad" Theatres at Midyear 1951

"IF I WERE an exhibitor," the fellow said, "I'd figure that my best answer to any threatened box-office recession was to book the best pictures I could get hold of, and to make my theatre as comfortable and attractive as possible."

The fellow who said it was (to insist on grammar) and still is (to insist on fact) the director Roy Rowland. Sounds to us like (who cares about grammar?) a director could know quite a bit about theatre operation. Makes a lot of sense. (Haven't we been saying the same thing?)

And we know something about pictures, perhaps. Not the way a director knows

them. Maybe only the way the public knows them. But that point of view could be helpful, too. And we know that to book the "best" picture is much like marrying the best girl. That's what *you* think!

This midsummer has ended a half-year in which the screen has accredited Hollywood with about as high an average as it ever has enjoyed. If there are still complaints about business, "good" pictures aren't the answer that many hope they are.

Which is the better picture, "The Great Caruso" or "Ma and Pa Kettle Back on the Farm"? You could get yourself a whale of an argument among many citizens

of our nation over the relative merits of "The Mudlark" and, say, "Meet the Invisible Man." Who has a bigger following in Brooklyn—Cary Grant or Bill Boyd? We know an exhibitor who promptly loses any recovered faith in the business every time his wife sees a Hollywood production and likes it. She's a fan of foreign films.

If these particular columns could properly concern themselves with problems of product, they could go to some length about the meagreness of choice the public now has, a consequence of relatively small production, which can be very importantly related to Government "reform" of trade practices. . . . But these columns are concerned with the *physical* theatre.

Concerned *about* it, too, for modernization of the aging American exhibition plant has again been severely impeded by military urgencies. And the condition of the indus-



ACCENTING THE IDEA OF GOOD FUN

■ With a compact plan in which refreshment service is given unusually liberal space, including booths, the Center theatre recently opened in Omaha, Neb., markedly expresses a cozy hominess. It is owned and operated by Walter Creal and Joe Damon, and was designed by Arthur Raapke, Omaha architect. The facade is concrete block and terra cotta and entrance is through glass doors into a lobby with an inside box-office at one side. Opposite this is a circular snack bar, beyond which are service booths (see page 28). Snack bar service is also available from the foyer lower left-hand view) through a wall opening with a counter. Seating 719 on one floor, the Center has Kroehler chairs finished in cream enamel and covered in coral leatherette and Kinkiglo mohair. The floor is of dual incline type and seating is staggered. Projectors, lamps and sound equipment are Ballantyne.



THE FIRST

SOLID-PLASTIC
SCREEN

THE ONLY

SEAMLESS
PLASTIC
SCREEN

Williams Screens

Practically tear-proof. Permanently flexible. Super-reflective surface assures sharp, brilliant pictures with vivid contrast. Delivered with protective coating.

Clean-cut perforations with no projecting fibres to impede sound or collect dirt. Stays white longer. Unaffected by moisture. Fungus-proof.

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The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

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"The Buildings We Build Build Our Business"

THE NEW STABILARC

The last word in modern generator performance and appearance. Especially adaptable for use by Drive-In Theatres.



Immediate delivery on all ADC products.

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• Wall Coverings • Painting • Ornamental Plaster
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Masters of the Art of Decoration

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 THEATRE SUPPLY
 DEALERS Exclusively

A Big HIT!

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GOLDBERG BROS. DENVER, COLO.

try's theatres—their competence to reproduce what Hollywood creates, to "package" the art for competition with other recreations of today, to exploit the advantages of "theatre" over home shows—most assuredly is part of the answer to the question of good or bad business.

The present restrictions applying to theatres which have their most depressing effect on modernization, promise yet at this moment to be with us for a long time. Advantage must therefore be taken of whatever action they do allow toward the establishment of top standards in equipment, appearance and comfort. And as this publication pointed out last month, and does so again in this issue in Mr. Schlanger's article on front and entrance modernization, such action can bring about substantial improvements. In equipment there is, in practical effect, almost complete freedom.

The theatre physically is part of the industry's tremendous public relations job, and one of the most critical points of failure in this is right at the street—the front and related entrance area. Doubtless the majority of theatres, even among those of superior standards generally, are old-fashioned, while hundreds of houses look utterly archaic in comparison with shops and other commercial buildings erected and modernized since the war.

The fellow who says, "Give me a good picture and I can do good business in a barn," is only begging the question. What's a "good" picture for fifteen or twenty million people, 365 days a year?

GOOD DRIVE-IN DRIVING is encouraged by a smart stunt adopted this summer by Bob Walter, manager of Commonwealth Theatres' Crest drive-in at Kansas City, Mo. He arranged with the county sheriff to give one pass each night, good for an entire carful, to the driver of a party whom the sheriff's traffic staff thinks has driven most carefully, safely and courteously on his way out of the Crest and on to the main highway. Names of the winners of preceding six nights are announced over the p. a. system at the Crest. Mr. Walter says the scheme achieves two highly desirable things: It rewards courteous driving; and it subtly advises patrons that the highway is policed.

Making Equipment with Sweat, Blood and Tears

GOT TROUBLE? Consider the manufacturer of your equipment and supplies in these days of materials and price controls. Government bulletins pile up on his desk, thousands of words requiring study and legal counsel, asking for information on past operations requiring a clerical staff to search records and compile data continually at the cost of a pretty penny indeed. "If we only knew what they wanted!" recently groaned one manufac-

MOTION PICTURE HERALD, JULY 7, 1951

turer to the author of these lines of sympathy.

Oscar Neu, president of Tesma and also a manufacturer (Neumade Products) recently stated in an interview, "Key men in our organization have been obliged to spend a great share of their time searching office records. Outside accountants and auditors have been engaged. Lawyers have been called in repeatedly for interpretation of regulations, which seem to be changing almost from day to day. It would be hard to say just what all this has cost us, but it has been a lot of money."

Career Man; or, How a Carbon Saver Got Born

THE PICTURE BUSINESS, including the theatre and equipment manufacturing end of it, probably has more than

the usual number of persons who got to doing what they are doing by curious and devious ways. We've recounted a number of such careers through the years. Recently we learned about the owner of the Cali Products Company of Sacramento,



S. A. TWITCHELL

Calif., makers of carbon savers used in hundreds of theatres—Stanley says thousands, and he could be right.

Stanley would be S. A. Twitchell, who had about as hard a time deciding on what he wanted to do to make a living as anyone could imagine. It took only one semester in medical school to show him that doctoring humans wasn't it. He changed to engineering, which he liked so well he took a post-graduate course at Massachusetts Tech. Then he went to railroading! Injured in a wreck, he turned to operating sight-seeing buses in summer, trick bicycle riding on the Orpheum circuit in winter.

After a bad fall on a Milwaukee stage, he acquired a "theatre" (screen painted on a wall, one Edison projector) at Dassel, Minn. That didn't last long, but it did get him into motion picture projection. He was a projectionist, off and on, for some years (one of the off-times was a job as flying instructor during World War I). But eventually he went into manufacturing, making and repairing hospital supplies.

Selling that business, he took to touring in a trailer, and eventually Sacramento got on his route. That did it. He appears to be put now, on a couple of acres with a pretty home at one end, a factory at the other and plenty of flowers, nuts and fruit between.

BETTER THEATRES SECTION

ADVANCED METHODS OF SIZE CONTROL GUARANTEE *Perfection*



PROJECTOR PARTS

The most modern inspection devices guard the quality and precision of Lavezzi parts. Guaranteed interchangeable. Available through independent Theatre Equipment Dealers everywhere.

LAVEZZI MACHINE WORKS

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Model M—A streamlined Super for heavy duty use. Light weight, ready portability, simple operation.



Model QS—A Super quiet suction cleaner with multi-stage fans for powerful pick-up. Easily portable on any kind of floor.

The Super sees in the dark! Gobbles up pop corn faster than your patrons! Removes dirt from 100 air filters in 15 minutes! And many other feats that will amaze and please you. Any one of the three Super models will deliver complete satisfaction.

Your supply dealer will be glad to demonstrate the Super right in your theatre. . . . Or write:



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SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

OUTDOOR
REFRESHMENT
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from Coast
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Refreshment
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You'll save time—be able to detail your requirements—by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience.

Page 19

It's New!

BALLANTYNE'S

WALK-IN DRIVE-IN THEATRE

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DRIVE-IN THEATRES Increase Your Family Patronage!



Entertain the Children
with the latest kiddie riding devices. Complete
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and airplane rides. Immediate delivery. Terms
arranged.

KING AMUSEMENT CO.

Mt. Clemens, Mich.

The DRIVE-IN



A department conducted

By WILFRED P. SMITH

for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledge-wood, N. J.

WRITE IN: Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

Getting Patrons' Co-operation For Pleasant Traffic Control

THE IMPROVED and highly acceptable manner of professional service installed in hundreds of the better drive-ins today can be looked upon by the entire industry as one of the primary reasons for the rapid success of outdoor operation. Depending on local traffic conditions, almost in every case, the manager or owner has been cognizant of the importance of safety for the driving motorists, entering and leaving the premises.

It has to be rapid, and achieved with the acme of courtesy. Combination of the two has gained the respect and co-operation of each driver as he has attended the theatre.

Well defined driveways, properly illuminated and with directional signs that can be read from a distance of at least 200 feet, is the first step on the program of guiding the car occupants. This in itself reduces the number of employees one would normally require solely for the purpose of directing patrons into the theatre, then to positions on the ramps; and after the performance, out of the lot. The ease or difficulty with which a patron can enter and leave the property is an important factor in determining whether or not he will frequent the drive-in.

All of this can and should be repeatedly emphasized through the medium of special trailers on the screen. The wording should be intelligent and to the point—and be not in a commanding manner. On the contrary, a bit of psychology should be used to maintain a co-operative attitude.

As an illustration, one of the trailers of traffic information used at the Garden Auto-Torium reads:

"For Your Safety—Turn Right on Route 6—All traffic disperses at Ledge-wood Circle."

This approach is much more acceptable than ordering them to follow such instructions "by order of the Police Department."

As previously mentioned in this department, I have never encouraged the employment of youngsters in any phase of drive-in operation. All of my employees are married men over 21 years of age, and have one or more children. Properly trained, the mature employee accepts the responsibility of his duties with conscientious interest. The working schedule of the majority of employees of drive-ins is part-time, and the older person rarely will disappoint the management by not reporting for work. The unmarried youngster, however, who is usually without much economic pressure, may not report for work if some more interesting activity turns up. This can cause not only a great deal of aggravation for management, but also costly turnover in help.

The wages of the mature employee is expected to be more than those for which a teen-ager would work. However, management will get more service and attention to duty from the older person, as a rule, so the higher rate of pay is warranted.

Of importance, too, is the elimination of the responsibility to limit the working hours of minors. A minimum of hours is prescribed by law in numerous states and towns. Some labor laws do not permit minors to work after a certain evening hour, when the drive-in needs its full staff.

USHERING IN THE PATRONS

I have always stressed the advisability of having special officers in uniform directing the patrons to their speaker location. A neatly uniformed attendant directing the driver into position with a pleasant greeting like, "Good evening—this is your parking space, sir," and hanging the speaker in the car, serves notice that the management is interested in the driver and his party as human beings, not merely trying to get

another vehicle out of the way. An impression is also given all of the occupants of the car that the management has assigned an attendant to look out for them, assuring their security, during their stay at the theatre. This is an important matter, particularly when there are children and aged people in the car.

At the Garden Auto-Torium are employed three officers who rotate their evenings on weekdays and are in full force on weekends and holidays. In addition to the service duties of the officers, their presence is a "stopper" for any persons inclined to conduct themselves improperly. Any manager or owner who permits rowdiness and promiscuity on the premises is not going to be around very long, and does not deserve to be. It is the full responsibility of management to keep operation on a high plane. It took years of vigilance among operators who saw in the drive-in something much more than a fly-by-night affair, to get rid of the stigma of "passion pit" and hangout for roughnecks. Today the drive-in, as a place of amusement, has the respect of the public and full acceptance by the industry. This position cannot be allowed to be jeopardized by the slightest toleration, on the part of management, however broad-minded, of immoral or rowdy conduct on the part of either patrons or employees.



GEE-WHIZ KIDS

Equipment and Supply Purchases

IT IS MY experience that it is a mistake to acquire a large store of supplies that are needed only infrequently. These items would be such things as electric light bulbs, paints, implements rarely used, etc. This is true particularly of individual operations—circuits of drive-ins can of course afford to take advantage of quantity buying. But with the individual operation, I think it is quite possible to lay in an over-abundance of even such items as cleaning compounds, toilet tissues and paper towels.

Storage space costs money; moreover,

there is always the threat of spoilage, breakage and theft. Electric light bulbs can be fairly easily broken. Paints are a fire hazard and they can deteriorate under some conditions. Tools that are not needed for daily operation, or rather often during the operating season, can be a headache. They are subject to rust and to theft, call for some sort of maintenance routine, and for checking at intervals.

Among such implements are power mowers, scythes and other kinds of gardening and grounds maintenance tools. In some cases it may be convenient for the drive-in operator to have his own staff apply fertilizers and weed-killers, but these can be so readily purchased from local merchants, particularly hardware stores, in conveniently handled quantities, so that I have never found it worthwhile to invest a large sum of money and sizeable storage space in them.

Today practically any community large enough to warrant a drive-in of such standards as to require an appreciable amount of grounds maintenance, has men and companies who hire out for such work. They have the equipment and supplies—and the know-how. The little odds and ends of grounds care that can be worked into maintenance routine do not require much in the line of equipment or supplies, and no sub-



YOUR THEATRE is as modern

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**Protect your investment . . . Build Profits . . .
with B&L Super Cinephor Lenses**

Don't lose patrons by projecting dim, eye-straining images. B&L lenses bring your audiences today's finest image quality . . . brighter, sharper pictures with edge-to-edge brilliance and contrast. Build steady patronage, steady profits, with B&L lenses.



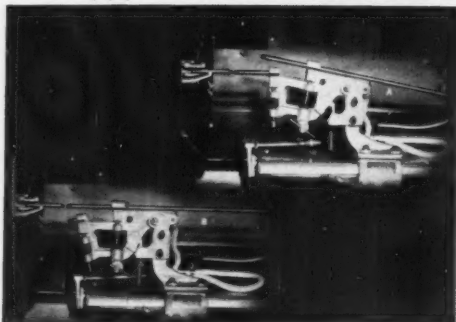
Write for complete information to Bausch & Lomb Optical Co.,
679-7 St. Paul Street, Rochester 2, N. Y.



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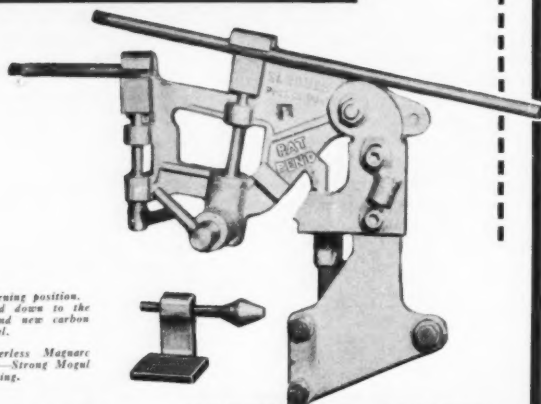
Super Cinephor Projection Lenses

SAVE \$\$\$—burn carbons down to the last inch



(A)—Stub in burning position.
(B)—Stub burned down to the last inch and new carbon fastening reel.

(A and B)—Peerless Magnare Mounting; at left—Strong Mogel mounting.



HANOVER Continuous CARBON BURNER

- Any operator can install it . . . quickly, easily in a suplex type lamp.
- Parts don't wear out—no maintenance cost.
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- Pre-heats incoming carbon.
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- Eliminates uncertainty of burning period of any size carbon stub.
- Pays for itself immediately by using accumulated waste!

PRICED HIGHER

The Hanover Continuous Carbon Burner at \$77.50 is priced higher than any carbon saving device or continuous carbon burning equipment. Actually, it costs less because the initial cost is the only cost . . . there are no extras to buy nor are periodic changes of the jaw necessary.

ACTUALLY COSTS LESS

77⁵⁰ HOW TO ORDER—Just send your name and address and type of arc lamp and we will ship the correct unit C.O.D.

NORPAT SALES, INC., 45 W. 45th ST., N.Y. 19, N.Y.

CABLES: NORPACREST, NEW YORK

MINUTES mean MONEY

Carbons, which still have from 2 to 15 minutes "burning life" but are too short to take a chance with, now can be used right down to the last inch . . . **without loss of light . . . without risk!** When installed, the Hanover Continuous Carbon Burner becomes an integral part of the lamp—it achieves modernization and advancement in lamp design, increased light, plus "true" economy in carbon consumption. Minutes Mean Money . . . Hanover Guarantees \$\$\$ Savings!

5 YEAR PRODUCT GUARANTEE

Your Hanover Continuous Carbon Burner is FULLY GUARANTEED for 5 YEARS. Not only are you fully protected against inferior materials and workmanship but the unit is guaranteed against normal wear and tear.

MONEY-BACK GUARANTEE

Now you can take that step towards economy with complete confidence. Real savings are guaranteed or your money is refunded. You have 5 days from the time you receive the unit to install it and test it thoroughly. It therefore costs you nothing to prove it.

OTHERS BEFORE YOU HAVE PROVED IT!

One theatre burned stubs for 2 days before making a "stub" out of a new positive carbon . . . proof of "true" economy. Ellis Theatres, Philadelphia, Pa., tried one and ordered 25 . . . "true" economy proved!

stantial amount of specialized knowledge.

On the other hand, unless the owner or manager made a hobby of horticulture, he might often find himself doing his plants and grass more harm than good. And if he had the equipment necessary to handle the entire job himself, he would end up with quite an investment, with the necessity to pay out more for repairs and replacements.

My advice is to rent the necessary equipment and tools *as required*, if you do the work yourself; or hire the men and equipment on a day-to-day schedule. Buy paints, electric light bulbs in the necessary sizes, and paper supplies only as they are needed. The headache of continuous inventory is thus eliminated, plus having hundreds of dollars tied up that could possibly, and often does, disappear.

In circuit operation, where the drive-ins are within reasonable driving radius from each other, and where equipment and supplies can easily be transported, purchase of maintenance equipment may be warranted. However, those using the equipment should be well schooled in its mechanics and its proper care, so as to have it always in working condition without unnecessary cost.

Where there is a central storage and supply room, and a running inventory of its contents is reported upon weekly, quantity purchasing of supplies is practicable.

SCREEN PAINTS TESTED WERE OF BASIC TYPES

In order to preclude the possibility of misunderstanding, I wish to explain that I did not use paint manufactured by the National Theatre Screen Refinishing Company of Buffalo, N. Y., named "Arctic Blanch," in the experiment which I reported in this department in the March issue of *BETTER THEATRES*. I made plain in the article the drive-in screen paint which I used. I used only one paint marketed as a theatre or drive-in screen paint. It was not a product of the National Theatre Screen Refinishing Company.

As I have previously pointed out, of the two other paints used in the experiment, one was a deck or marine paint, the other was one my painter mixed himself, of materials such as are used for outside house trim.

I had never employed this type for a metallic screen and wanted to try it out. I similarly sought to compare marine paint, which is also sometimes used for drive-in screens, with a paint prepared especially for that purpose. I found a drive-in screen type of paint superior to the other types that I used in my particular test.—*Wilfred P. Smith.*

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT
& METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."
—TERRY RAMSAYE

Practical Measuring of Lens Speed in the Projection Room

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection and Maintenance,
Warner Theatres, Newark Zone



GIO GAGLIARDI

IN DISCUSSIONS of projection lenses, their light transmission ability, relative aperture, and f /number, some of the terms often are used rather loosely and are confusing to many persons in the motion picture theatre business. It therefore should be of value, in view of the importance of these matters to operating efficiency, to define relative aperture and lens speed in logical steps, and this I attempt to do in this article.

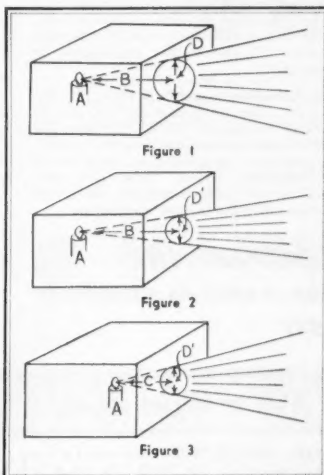
The studies governing the refraction of light produced by spherical glass surfaces were first begun during the last century and have been developed to a degree close to perfection in these last few years. Lenses using many types of glass, curvatures, and combinations have been designed to produce almost any imaginable effect. A principal object of photographic lenses, besides that of reproducing images of various sizes, is to collect and transmit light in controllable quantities.

Most of us are familiar with the ordinary camera used for taking snapshots. We know that most modern lenses have incorporated in them a variable iris diaphragm which may be varied in diameter in order to control the amount of light which the lens will transmit from the object to be photographed to the film in the camera.

This diaphragm is considered the aperture of the lens, which can control the

amount of light but which will not affect the focus of the lens. With the diaphragm wide open, the lens will pass the greatest amount of light and this amount will be reduced as the diaphragm, or aperture, is made smaller and smaller.

Figures 1 and 2 show roughly why the above statement is true. • If we assume that A is a point source of light, and that the



distances $A-D$ and $A-D'$ are the same and are equal to B , then it can easily be seen that the amount of light passed through, or collected, by the circular hole D is greater than that collected by circular hole D' . From the figures it can be seen that the amount of light collected by the aperture in Figure 1 amounts to the result of dividing B by D ; and in Figure 2 this would be calculated by dividing B by D' .

Figure 3 shows a condition where the

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diameter of the aperture is kept at D' , but the distance between it and the source of light is decreased to C . Now the amount of light collected by this new condition is greater than that of Figure 2, and more like that of Figure 1, which can be seen by checking with the aperture position (dotted) in Figure 1.

"APERTURE" OF A LENS

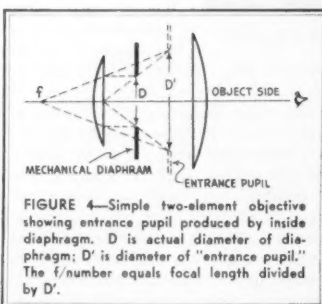
Since all lenses have fairly definite values of optical aperture, they can be compared with actual mechanical apertures in order to determine whether a lens will collect or pass through the same amount of light as its equivalent mechanical aperture. In fact, this comparison is actually performed in order to get proper rating of lenses, because a lens can become an aperture.

In simple lenses this aperture is usually formed by the rim (circumferential mounting) of the lens. In these cases the diameter of the aperture is the diameter of the clear visible circle of lens glass. Here the speed or the light gathering power of the lens would be rated by dividing the focal length by the diameter of clear glass; that is, to put it mathematically:

$$f/\text{number} = \frac{\text{focal length of lens}}{\text{diameter of clear glass}}$$

In compound lenses the aperture may be the circular iris diaphragm diameter, or the optical image of this mechanical diaphragm. This optical image of the actual mechanical aperture is called the "entrance pupil" of the lens.

Figure 4 shows a simplified scheme of a two-element photographic lens in which is mounted a mechanical diaphragm aper-



ture whose diameter is D . However, when the lens is viewed from the object side, the diameter of the mechanical diaphragm appears to be D' rather than D . This new diameter D' is obtained from the optical calculations and design of the lens and is called the "entrance pupil." This value is quite important because it must be used in place of the actual mechanical aperture diameter in order to determine the lens speed. For the lens in Figure 4, the speed

is learned by dividing the focal length of the whole lens by the diameter of "entrance pupil."

Although motion picture projection lenses differ in size and design from the lenses used in photography, the same rules and optical laws regulate their design and application. In photographic objective lenses, a variable aperture diaphragm is used to control the amount of light reaching the photographic negative in order to regulate the time-light exposure. However, in the motion picture lens this control is not necessary. In fact, all lenses are designed for the maximum amount of light collection permissible with the size and lens structure.

THE "SPEED" OF A LENS

A projection lens is designed for a definite fixed focus and for a definite fixed aperture. There are no variable diaphragms in this type of lens, therefore it should be fairly simple to determine the nominal optical speed of a projection lens. All that is needed is the focal length of the lens, and the diameter of the optical aperture, both in inches.

Figure 5 shows a sketch of a simple projection lens. In this instance it may be seen that the diaphragm aperture is determined by the diameter D of the frame

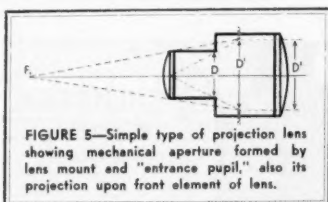


FIGURE 5—Simple type of projection lens showing mechanical aperture formed by lens mount and "entrance pupil," also its projection upon front element of lens.

mounting the lens section nearest the film, and the extension of the barrel which slips in the lens holder. In this particular lens, the image of D produced by the rear element of the lens is D' , and this is called the "entrance pupil" of the lens. The diameter of D' is projected upon the front element of the lens and may be measured in several ways. The speed of the lens in Figure 5 is determined by dividing the focal length of the lens by D' .

All theatre projection lenses that I have seen bear focal length markings, but very few have speed, or aperture diameter markings; therefore it has been difficult at times to judge the speed of most lenses in order to determine whether advantages could be derived if they were changed. Comparison between different types of lenses sometimes suffers because their speeds are not known. I believe much guess work and argument could be eliminated if some simple means for measuring

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the diameter of the entrance pupil, or the direct speed of a projection lens, could be devised for use in a projection room.

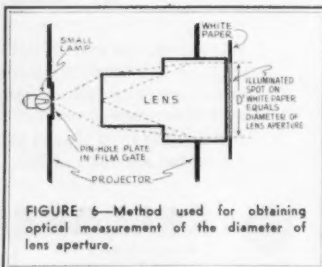
The American Standards Association has issued a method for measurement of lens apertures which, in substance, is as follows:

The lens whose aperture diameter is to be measured is placed in a rigid mount and a special microscope is focused upon the front of the lens. The microscope has means of traversing the full diameter of the lens. As the microscope is traversed, the distance between the two extremes of the travel which show no light obstruction is measured. This distance is the lens aperture.

The foregoing procedure obviously requires special tools and could not easily be used in the field, so other means should be explored. There are two methods of checking the diameter of a projection lens entrance pupil, aperture, and speed which can be used in the projection room and which do not require any special or costly equipment. These methods are as follows:

METHOD NO. 1—

Procure a pin-hole plate to be placed in the film gate of a projector, and provide a small electric light bulb with a concentrated light source which can be placed as close as possible to the pin-hole in the plate (see Figure 6).



The pin-hole plate in this instance can have a hole from $3/32$ - to $1/8$ -inch in diameter, which will permit centering the small light bulb. For the light a large flashlight bulb, or a small automobile bulb, can be used. The closer the filament is to the pin-hole the better.

1. Focus the pin-hole image sharply on the theatre screen, using the regular lamp.
2. This is to make certain that the lens is properly focused.
3. Hold a piece of white paper over the front end of the lens (screen end).
4. Hold the small light bulb against the hole in the pin-hole plate.
5. Measure the diameter of the light spot projected on the white paper in front of the lens. Make sure that the bulb is held properly so as to give you a full circle



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of light on the paper. The speed of the
lens can then be calculated by dividing the
focal length of the lens in inches by the
diameter of the light spot on the paper.

METHOD NO. 2—

Wherever a suprex carbon reflector type
of lamp is installed, this method may be
used to check the speed of the lens up to
the speed of the reflector (see Figure 7).

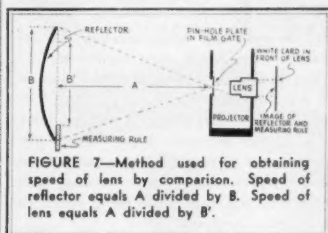


FIGURE 7—Method used for obtaining
speed of lens by comparison. Speed of
reflector equals A divided by B. Speed of
lens equals A divided by B'.

Procure a pin-hole plate and a rule (a
6-foot folding rule will do).

1. Set the pin-hole plate in place and
focus it on screen to put lens in focus.

2. Place a card a few inches in front of
the lens (screen side) until you get a sharp
image of the reflector on the card.

3. Open the lamphouse door slightly and
hold the rule against the reflector from the
edge towards the center. You will see an
image of rule on card in front of lens.

4. Pull the rule slowly away from the
center of the reflector towards the edge
until it just disappears from the image on
the card.

5. Read off the value in inches on the
end of the rule which projects in from the
edge of the reflector. (Be careful in look-
ing at the rule in the lamphouse not to get
your eyes flashed.)

6. Subtract 2 times the reading on the
rule from the diameter (B) of the reflector.
This will give you the new value B'. This
means that the aperture of the lens is cut-
ting down the effective diameter of the
reflector. The speed of the lens can be
calculated by dividing the value for A by
that for B'.

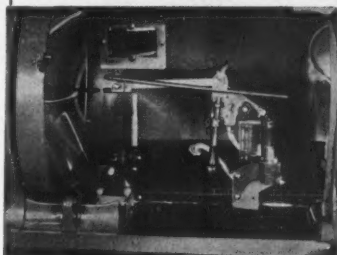
The speed of the lens can only approach
the speed of the reflector (for the center of
the film aperture) when B' becomes equal
to B. This method cannot be used if the
lens has a speed higher than reflector's.

Both of these methods were used for the
same lenses and always checked out within
three or four per cent. Although the speed
values obtained by these types of measure-
ments are only approximate and do not
take into consideration the variable losses
in different lenses due to number of glass
elements and to surface coatings, yet I am
sure that they will add valuable data to
the information which should be available
when consideration is being given to changes
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First Installation of 16mm Theatre TV System

THE FIRST installation of 16mm theatre television equipment, in the Fulton theatre in Pittsburgh, received two practical tests in June as one of the installations to screen the Louis-Savold and LaMotta-Murphy fights. Of the nine theatres which inaugurated closed circuit events with those pugilistic contests, the Fulton is the only one equipped with an intermediate system projecting the image from 16 mm film. The Fulton system is the "Videofilm" equipment developed and manufactured by General Precision Laboratories, Pleasantville, N. Y., and distributed by National Theatre Supply.

The equipment is shown in an accompanying photograph as installed in the Fulton projection room, the entire equipment layout of which is indicated in an adjoining diagram drawn to scale and thus allowing calculation of spacing. The 16mm projector was installed at an existing port beyond the Century 35mm projectors with which the Fulton is equipped for regular performances. To accommodate the video recorder and film processor, the amplifier rack was moved to a side wall location. No other shifts in apparatus were made.

The location of the recording-processing units in the Fulton illustrates one possible manner of positioning them in relation to the 16 mm projector. They may be lo-

cated in most any other relationship, according to projection room conditions.

The projection throw at the Fulton is 138 feet. Regular projection employs Ashcraft "Suprex" lamps using 7x8mm trim, for a 22-foot picture. Approximately the same size of picture was adopted for the television performance, with masking spill rather than aperture filing being relied on for keystone correction.

The projection light source of the Fulton television equipment is a 46-ampere arc lamp using 6x7mm trim with $f/1.6$ objective lenses. According to GPL engineers, light at the center of the Fulton screen, without film and the projector running, is 4,120 lumens. The screen is the same vinyl plastic one used for regular performances.

Adjoining the Fulton projection room is a washroom with a slop sink, making facilities, including hot and cold water, immediately available for mixing of developing and fixing chemicals.

16mm EQUIPMENT ADDED

Motiograph, Inc., Chicago, has announced arrangements by which it has become the manufacturer of Victor "Animatograph" 16mm projection and sound equipment. All fabrication and assembling of the equipment will be done at the Motiograph plant. Sales and servicing, however, will continue to be handled by Victor, now a subsidiary of the Curtis-Wright Cor-

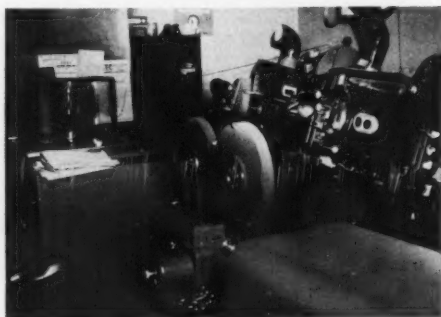
poration, at its Davenport, Ia., headquarters. This is announced as an additional Motiograph activity, incurring no change in the Motiograph line of standard theatre projectors, sound systems, lamps, motor-generators, and in-car speakers.

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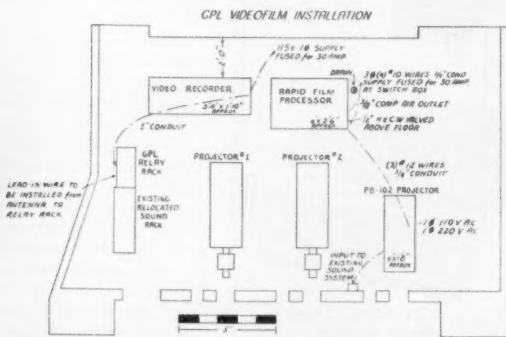
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Projection room of the Fulton theatre, Pittsburgh, pictured with GPL "Videofilm" equipment, and diagram of entire equipment layout.



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- 101—Cutout devices
- 102—Display frames
- 103—Flashers
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

ARCHITRE & DECORATION

- 301—Acoustic plaster
- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

- 601—Blower, floor cleaning
- 602—Brooms and brushes
- 603—Carpet shampoo

604—Cleaning compounds

- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
- 803—Dimmers
- 804—Downlighting equipment
- 807—Luminaires

(See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Microphones
- 1019—Mirror guards
- 1020—Motor-generators
- 1021—Non-sync. turntables
- 1022—Photoelectric cells
- 1023—Projectors, standard
- 1024—Projectors, 16-mm.
- 1025—Projection parts
- 1026—Projection, rear
- 1027—Public address system
- 1028—Rectifiers
- 1029—Reel and alarms
- 1030—Reels
- 1031—Reflectors (arc)

1032—Renovators, film

- 1033—Rewinders
- 1034—Rheostats
- 1035—Safety devices, projector
- 1036—Screens
- 1037—Speakers and horns
- 1038—Splices
- 1039—Soundheads
- 1040—Stereopticons
- 1041—Tables, rewind

SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THEATRE SALES

- 1401—Candy
- 1402—Candy Machines
- 1403—Grills
- 1404—Gum
- 1405—Gum machines
- 1406—Ice cream
- 1407—Popcorn
- 1408—Popcorn machines
- 1409—Popping oil
- 1410—Soft drinks, bottle
- 1411—Soft drinks, syrup
- 1412—Soft drink dispensers
- 1413—Showcases
- 1414—Vending carts

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
- 1602—Paper dispensers
- 1603—Soap dispensers

(See also Maintenance)

VENDING—See Theatre Sales

Modernizing the Front And Entrance Area

(Continued from page 12)

be employed in order to avoid the use of critical defense materials. Design can also be controlled to minimize the amount of critical materials used where they cannot feasibly be eliminated altogether. For example, the soffit of the vestibule and the extension of this soffit over a portion of the sidewalk can be done with cement plaster instead of sheetmetal.

Interior access to display frames permits a minimum of metal frame work to hold the glass, thereby eliminating the elaborate metal frame and door details otherwise needed. Where exterior access is required, the display may be of wood, limiting the metal work to the door section only where wood would prove cumbersome and a maintenance problem.

Q Doors and Finishes

Various forms of wood and masonry finishes can be used for the exterior surfaces. For a height of at least 2 feet above the sidewalk, it would be advisable to avoid the use of wood since masonry acts as a better splash board and can be cleaned more easily without wear on the finish. Only the mouldings that have to hold plate glass need be metal.

The main entrance doors can be all glass; they also can supply comparable clear vision of the interior by using plate glass in a hardwood frame, making the frame 2 1/4 inches thick and, with the exception of the bottom rail, as little as 2 inches wide.

Very small metal mouldings can be used for holding the glass. The bottom rail should be about 6 inches high where the lock is placed. There should be a middle rail at a point about half the height of the door, the same size as the sides and top to avoid need of tempered glass.

Natural or painted finishes may be used for exterior woodwork. The painted finishes require occasional repainting, but they have the advantage of color according to the decorative scheme of the house.

To meet any shortage that may occur in rubber matting, terrazzo with alundum aggregate mixed in can be used for the vestibule floor. The alundum makes the floor non-slip.

While massive marquee overhangs are not desirable anymore, the marquee or corresponding extension of the vestibule soffit should be extended enough to shelter the vestibule from rain and snow, which will also help to keep the floor dry.

There are also varieties of non-slip floor tile which may be used in place of terrazzo. Use of the largest possible unit of tile is

(Continued on page 44)

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To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analysed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Legalizing Husband-Wife Business Partnership

MOTION PICTURE exhibition is one of those fields in which one finds a relatively large number of businesses operated by husband and wife. It may, therefore, be interesting to note whether they can form business partnerships. (In fact, I recall having been asked about that in a couple of instances during a trip I took through much of the west some months ago.)



LEO T. PARKER

The answer is: Yes, a man and wife can enter into a valid and legal partnership contract, provided all these rules are followed:

First, both the husband and wife contribute capital to the enterprise.

Second, both have power and authority in the management of the theatre business.

Third, both share in losses and profits. Otherwise a partnership agreement is absolutely void.

A recent higher court case in point is *Collamer v. Commissioner of Internal Revenue* (185 Fed. [2d] 146). In this the testimony showed that on October 4, 1933, one Collamer purchased the "Park theatre property" in Norfolk, Va., for \$13,000, of which amount \$1,500 was paid in cash. Collamer assumed payment of a mortgage on the property, and a second mortgage was executed for the balance of \$2,800.

During the following years Collamer was assisted in the operation of the theatre by his wife, a son and a daughter. In addition, Collamer employed two ushers, a projectionist and a janitor.

The testimony showed that the wife usually arrived at the theatre shortly before 3 o'clock in the afternoon and served as cashier. The daughter served as relief cashier from time to time and also for two or three weeks at a time in the absence of her mother. Also Collamer's wife performed many other duties in connection with the operation of the theatre.

It was decided that since both Collamer and his wife had worked in the operation of the theatre business, the Federal income tax returns should be made in partnership. This was done, and in addition Collamer and his wife signed a contract prepared by a lawyer, stating that they were partners and with other details relating to the partnership arrangement.

In subsequent litigation, however, a higher court held that Collamer and his wife were *not* legal partners. Therefore Collamer was ordered to pay to the Internal Revenue department all back taxes, penalties, etc., in consequence of reduced taxes derived from the partnership agreement. The court said:

"Taxpayer (Collamer) and his wife did not really and truly intend to join together for the purpose of carrying on the theatre business as partners in the operation of the Park theatre. It will be seen that, apart from pledging her credit, taxpayer's wife contributed not a dollar to the capital of the business, nor did she participate in its management. Her services were in the nature of an employe with a moderate salary."

PARTNERSHIP CERTIFIED

For comparison see *Funai v. Commissioner*, 4 Cir., 181 F. [2d] 890. In this case the testimony showed that one Funai and his wife Viola entered into a partnership agreement. Some of the capital which went into the original business came from Viola.

She worked long hours, contributing vital services, hired employees, made purchases and sales, and looked after the cash. She had, with her husband, equal rights of control over the profits of the business and she was regularly made known to the public as a partner.

Written partnership agreements were entered into, and partnership income tax returns were filed from 1940 through succeeding years. In this case the higher court held that the husband and wife were lawful partners. The court said:

"We find no sham or lack of economic reality in this partnership between husband and wife, but on the contrary, a bona-fide intent, actually effected, on the part of

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both husband and wife, to join together for the purpose of carrying on the business as a partnership, with the attendant consequence of sharing the profits and losses."

Meeting Maintenance Requirement of Lease

WHAT MUST a theatre operator, who is the tenant of a theatre building, do to avoid breaching a lease contract which contains a clause that he will keep the building in "first-class state of repairs"?

Another question is: If a tenant agrees to repair the theatre building in accordance with laws and ordinances, what improvements must he make?

These questions have recently been answered by a higher court. In Puget Investment Company v. Wenck (221 Pac. [2d] 459) it was shown that one Wenck leased a building owned by the Puget Investment Company. A clause in the lease contract stated that the tenant would keep the premises in "first class" condition, and that Wenck would keep and use the premises in accordance with applicable laws and ordinances, and pay all damages caused by his failure to perform these obligations.

In subsequent litigation, the higher court held that this clause in the lease contract did not compel Wenck to install electrical equipment to bring the building up to code requirements; nor to install an automatic sprinkler system; nor to repair a ramp door to make it self-closing; nor to install fire doors; nor to replace first floor front doors. The higher court refused to hold Wenck liable in damages to the Puget Investment Company for failure to make these improvements, and said:

"The term 'first class state of repair' has no precise and generally recognized meaning applicable under any and all circumstances. The meaning to be ascribed to such a term is to be drawn not only from a study of the leasing instrument, but also from a consideration of the surrounding circumstances; the type, age and condition of the building; the uses to which it is adapted; the use which the lessee is to make of the building; the character of repairs in question; and the lessee's need of such repairs."

For comparison, see Codman v. Hygrade Corporation (295 Mass. 195). In this case a building was in a somewhat dilapidated condition when the tenant took possession. The higher court held that the much needed repairs made by the tenant placed the building in a "first class state of repair" within the meaning of the lease contract.

Also, see Lodge Company v. Pacific Bond and Investment Company (146 P. 376). Here a lease contained a clause

prohibiting the tenant from carrying on any business "not in conformity with law." The tenant found that it would be impossible to utilize the upper floor of the building until a fire escape was constructed. The tenant built the fire escape and then brought suit against the landlord for reimbursement. The higher court refused to hold the landlord liable for the cost of the repairs.

Patent Void in One Area May Be Valid in Another

RECENTLY a higher court held that although a patent is held void in one Federal court, another Federal court in a different circuit or area may hold the patent valid. This was in Park-In Theatres, Inc. v. Waters et al. (185 Fed. [2d] 193, 5th Cir.) Park-In sued one Waters for infringement of the Hollingshead Patent No. 1,909,537 applying to the ramping of drive-in theatres.

The testimony showed that in Loew's Drive-In Theatres v. Park-In Theatres (1st Cir., 174 F. [2d] 547) the identical patent was declared to be invalid and void for lack of invention. However, the Federal Court of Appeals in the 5th Circuit refused to abide by the decision rendered by the Federal Court of Appeals in the 1st Circuit. This court said:

"Court in making its adjudication of validity of a patent should not give to a former adjudication between different parties the effect of res judicata, but patent should be before court for its consideration."

In view of this important decision, one cannot, without chance of infringement liability, make, sell or use a voided patent unless it is certain that the decision was rendered by a Federal court in that area.

MODERNIZING THE FRONT

(Continued from page 42)

preferable because a multiplicity of joints makes for difficult cleaning. While a cement finish is not in itself too attractive, it can prove adequate as well as economical if sufficient character is instilled into the remainder of the vestibule design. Cement finish should have a rough wood float-and-broomed texture to make it non-slip.

The important point to remember in this work at this time is that it is not necessary to use rich-looking, expensive and critical materials for a successful theatre front and entrance. The judicious use of the everyday common materials, carefully selected for their practicability can result in a most effective job if the design as a whole has character and the planning is based on functional requirements, with lighting one of the tools used to create mood and character.

MOTION PICTURE HERALD, JULY 7, 1951

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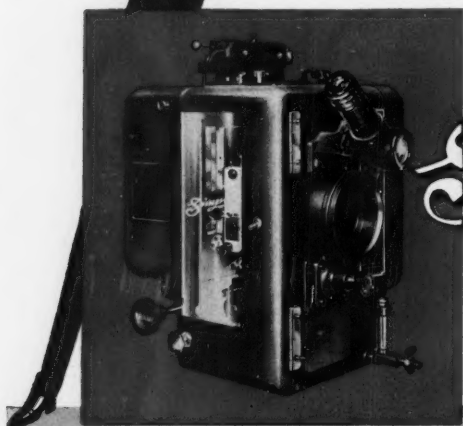
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